WORLDWIDE CLASSICS Newsletter

Featuring Articles about the World's Greatest Publications

CI DISPLAY RACK FROM
1968 CURTIS BROCHURE

No. 6 $1.50

CANADA: $1.80

CLASSICS DISCOVERY ISSUE

THE HOUND of the BASKERVILLES

IT WAS NO NOVELTY FOR SHERLOCK HOLMES TO TRACK DOWN A MURDERER AND BRING HIM TO JUSTICE. BUT THE ASTUTE DETECTIVE ENCOUNTERED ONE OF HIS MOST CHALLENGING AND BAFFLING CASES WHEN HE DISCOVERED THE OBJECT OF HIS CHASE TO BE A FIENDISH HOUND- THE HOUND OF THE BASKERVILLES.

A WALKING-STICK WAS HOLMES' FIRST INTRODUCTION TO THIS CASE

ORIGINAL PAGE 18, SHERLOCK HOLMES
PREPARED TO BE CC#9 IN 1943
FROM ORIGINAL MANUSCRIPT FILE

CLASSICAL NEWS

I am about to burst with new Classics info. There is so much to remember. How can each WCN interval be so chock-full of discoveries? What a summer! First of all, greetings to the 100+ new people receiving WCN for the first time. For the old crew, sorry we are a little late (again). I think you will find WCN6 to be worth the wait. Many items we would normally have in this news section involve so much new info that they are getting mini-articles. See those mini-articles on the summer convention report, new plans for WCN, new catalog items available, and two new campaigns - Overstreet in 1991, and Chicago in 1989.

Then we also have three feature articles - the major discoveries of the 140 original Classics manuscript files and the 1968 Curtis C. I. marketing brochure; an article on the massive amount of new info that will be in next year's price guide; and an in-depth analysis of all Classic Comic editions (much of which is also new info for the 1989 guide). For our foreign subscribers, we regret that WCN6 in almost all info on U. S. Classics, but these are major new discoveries, and right now is our last chance to double-check new info for next year's price guide, and this time we want to get it all correct. So unfortunately we have had to postpone articles on Dutch Classics by Adrie Nooij, on Australian Tiny Tots Tales in Pictures by Roger Morrison, on Spanish Editorial Bruguera (King Classics), and an article on foreign artists.

First Comics finally got the contract back from Twin Circle this summer. But it has pushed their schedule back again for the beginning of the new Classics series. They now plan to come out with an initial six titles in Fall, 1989. They plan to use next summer for major promo work on the new series. They believe that many top current artists will do their favorite "Classic" for the series. Unlike Gilberton, they are not skimping on cost for artists or promotion. Besides many of the old C. I. titles, they are considering new titles like Steinbeck's The Pearl, Hemingway's The Fisherman & The Sea, Kafka's Metamorphasis, and Lord of the Flies. They also have a new Managing Editor, Larry Doyle.

Have you noticed other publishers coming out with classical titles? Eclipse Comics has come out with a b&w reprint of Famous Authors "She" for $5. 95 (ouch!). "She" is in the public domain (reminds me of a girl I used to know). Did you see Eclipse's ad in CBG claiming that the art in "She" is vastly superior to the C. I. series? That is rather amusing, in light of the fact that Famous Authors was almost an exact copy of the C. I. style (FA#14 became CI#98); and Eclipse tried hard to get the C. I. rights from Twin Circle. Anyway, the other publishers are doing all new art: Eternity is doing War of the Worlds, Three Musketeers, & Frankenstein; and Starblaze Graphics is doing Midsummer Night's Dream.

New U. S. C. I. edition variations have been discovered. Ray True is driving everybody crazy by continuing to find these. They are listed in the new edition info article. Also, the set of 48 C. I. Moby Dick slides mentioned in the WCN4 Instructor article does exist. If we can get access to them, we will make repro sets of them available.

STICKERS are in the news. The Robin Hood Saks-BUY WAR BONDS version turns out to be an adhesive sticker. So the 1989 guide will NOT list two Saks versions, because Overstreet does not count stickers as editions. The same holds true for Twin Circle sticker labels, as opposed to the printed edition with the full back cover ad. I would say that a CI with a TC sticker would be worth more than an edition without a sticker, but less than the TC printed edition. But the big news is the William Tell sticker edition - 101(141). While this very rare baby will not be listed in the guide, I would value it in the $50-$100 range. There was a brief William Tell TV show in the late 1950s which encouraged kids to send in for a membership card. Jim McLoughlin found a man in NJ who did send in for it. He got C. I. #101(141) with a big sticker which reads, "TROPICANA BRINGS WILLIAM TELL TO TV! THE ADVENTURES OF WILLIAM TELL, EVERY WEDNES-DAY AT 5 PM, WPIX-TV CHANNEL 11, BROUGHT TO YOU BY TROPICANA, 100% PURE ORANGE JUICE. This is the only copy of this known to exist.

Did you know that 5(148) has a full-page ad for the BUCCANEER movie on the inside back cover? Do other (148) reprints have such an ad?

NEWSPAPER editions: Mike Strauss has two previously unknown Classics newspaper versions. One is the full Christmas Carol story in one edition. All other newspaper editions have this in three weekly sections. There is no newspaper name or date listed, but there is a handwritten note - Dallas Morning News 12-21-47. Then he has something completely different from anything we have ever known. He has two undated 32-page sections from THE GLOBE AND MAIL, with a phone no. EM8-7851. That is the only identification. Each 32-page section contains CI#22: 8-pgs, #34: 12-pgs, and #30: 12-pgs. Anyone have any ideas for further info on these items?

More related INSTRUCTOR ads. There is a 5/73 Pendulum Press ad for the 12 new art Now Age Books Ill. There are also three color ads for King Classics, dated 2/77 (8 titles available), 10/77 (16 titles), and 10/78 (24 titles plus corresponding cassette tapes for the first 16).

WORLD AROUND US ended with #36 in 10/61. We knew that #37 was going to be THE SEA (issued in British/European series). Jim McLoughlin found the cover proof for what was to be WAU#38 - PREHISTORIC WORLD. It lists ongoing episodes of the three filler series. That cover was then used for Special #167A dated 7/62. Compare WAU#15-PREHISTORIC ANIMALS.

WORLD AROUND US stories were reprinted in CHILDRENS DIGEST. Mike Strauss has two such 1962 issues. Check that series out for more.

That MASTERPIECES ILLUSTRATED ad has been found. Tom Bocci found it in KEY COMICS#5. We need to check other issues of that obscure series.

Tom Struck showed me a 1948 giveaway, POPSICLE PETE ADVENTURE BOOK, with an ad to give away Classics if you send in enough popsicle wrappers. The last title on the list is GREAT EXPECTATIONS. What a coincidence! We have also heard of Classics ads in PARENTS MAGAZINE, and a lady who worked for GENERAL MILLS from the 1940s says they gave away Classics. We are hoping to get some documents from her to that effect.

In the same warehouse where Phil Levine found the manuscripts, he also found several of two types of Classics posters. These will be sold by Calvin Slobodian. Phil also found C.I. brochures to Camp Directors, and Pic. Progress proofs marked "Do not destroy-Only copy in existence!"

Mike Strauss loaned his Ill. Stories of the Operas to make xeroxes available. Two of them have Kiefer art. In 1944, most comics were 10c for 64 color pages, but the Operas were 16 b&w pages with red added to the cover for 25c. No wonder they are very rare. There is also a 6-page edited color version of Faust in Cisco Kid Comics no. 1.

I have found another CANADIAN edition variation. I have a copy of Can. #39(75) with inside covers BLANK. One more item for you to look for.

After all our research, we have now determined that there is another NEW EUROPEAN TITLE. It is so obscure it was only issued in two countries. No one has found a copy of it yet, but Swedish#200 and Norwegian#193 is THE KNIGHT AND THE WITCH. I have no active contact in either country.

MEXICO: Good news here! I made two Mexican contacts in San Diego, and one of them claims to have a complete Mexican C.I. set. But he is in San Diego and they are back in Mexico. Lord, please protect those comics from any earthquake, hurricane, or flood. I am anxiously awaiting more info from him. We have had some more Mexican info lately, and I can tell you that I was wrong in thinking there were three Mexican series. There were only two series: 1951-1973 and 1973-1979(?). In 1958 a few issues were reprinted with new covers, but they did not start over. We have also found our first Mexican Special - JESUS, dated 4/57.

Dennis Olson is again stationed in Europe and he has made contact with the GREEK Classics publisher. Actually his father and uncle began the Greek series in 1951. He showed them our Greek article in WCN3 and they were delighted. They told Dennis that Classics were debated in the Greek parliament in the mid-1950s because it was such a strong foreign culture influence on Greek youth, and it led to the beginning of the 88 issues we call GREEK HISTORY & MYTHOLOGY titles, to balance it out.

BRAZIL: We have more cover info to add to WCN4. These Brazilian C.I. have U.S. LDCs: 34(US#13-LDC2), 36(US#73), 39(US#71), 43(US#56). These have new Brazilian painted covers: 32(US#38), 33(US#9), 38(US#44), and 49(US#26). We have also found another FRENCH-BRAZILIAN connection. At least some French MONDIAL AVENTURES were reprinted in 1983 in Brazil with new covers and a new title series in three groups: OBRAS PRIMAS (DA AVENTURA) (DO FAROESTE) (DO ROMANCE) EM QUADRINHOS. These may be must easier to obtain than French or Brazilian series from the 1950s.

JAPAN: Exciting news! Six additional titles have been determined, thanks to Hisao Kato. No. 12, dated 8/52, does not list another title coming, so we believe that is all. These titles also are small-size, in English with Japanese at the bottom of each page, and Japanese filler pages. We believe all are LDC/A1 editions. Here are the other titles: #7(US#5), #8(US#9), #9(US#68), #10(US#3), #11(US#78), #12(US#15).

CLASSICS REPRODUCTIONS CATALOG (order thru WCN)

(We are again listing this catalog because we have many new WCN subscribers, and we are offering new items: the Curtis Brochure, the Restoration Booklet, Giants color copies & Operas b&w copies)

CURTIS 1968 CLASSICS MARKETING BROCHURE (16 pages): $2.95

This is mentioned in detail in the Discovery article. It includes illustrations of six types of display racks.

"HOW TO" COMIC BOOK RESTORATION FOR THE AMATEUR (12 pages): $3.95

This is my booklet for those not wanting to pay for professional restoration work, or for those who have comics not valuable enough for the pros, but you want to improve the appearance & structural stability of your comics yourself. Also tells you how and where to get supplies.

WORLDWIDE CLASSICS HANDBOOK (Preliminary Draft) (65 pages): $4.75

This was my initial organization of the worldwide distribution of Classics and related series. All foreign info in WCN builds on it.

COLOR COPIES ----------

1. Composite Color Xeroxes (reduced color illustration sets) each $1.95
   A. 80 new European Titles B. 80 new European/Greek Covers
   C. 80 new Greek (GHM) Titles D. 72 early Australian b&w series

2. Full-size Color Xeroxes (each 11" x 17") ---------- each $3.95
   A. Robin Hood Saks Giveaway B. Robin Hood Flour Giveaway
   C. Adventure Giant D. Indian Giant E. Mystery Giant
   (Giants NEW item - made from Ray True's Master Color Proofs)

3. Full-size Color Covers/B&W Interiors (assembled) ------ each $7.95
   A. Shelter B. Westinghouse (each 16pgs) C. George Daynor (64pgs)
   (Note: info on U.S. items can be found in the Overstreet Price Guide)

INTERIOR ARTWORK B&W XEROXES (individual titles $1.35; all 69-$69.00)

1. Ill. Stories of Operas (NEW - 2 have Kiefer art-rare) -- set/4 $3.95
2. 1947-48 U.S. Newspaper Eds. (have pages not in comics) set/14 $14.95
3. New British CI Titles (incl. Typee) (1962-63) set/15 $18.95
4. New Double Duo (European) Titles (in English) set/24 $24.95
5. British Classics in Pictures (1948-49) (all new art) set/12 $14.95

(Note: more info on foreign items can be found in WCN1-4 or the Worldwide Handbook-Draft) (shipping costs included)

1988 SUMMER CONVENTION REPORT

So much has hapoened since WCN5 last May. I thought my 1987 3,000+ mile east coast trip was draining. This summer we travelled over 10,000 miles, almost all of it in unair-conditioned vehicles. Before I go into all the gory details, I just want to say a word of thanks to my brother Steve who made most of the trips with me. Steve is not really a Classics devotee, but we have lived together for six years, are buying a house together, own a business together, and we are only rarely cranky with each other. He was such a big help so many times when I was exhausted.

We set out to be dealers at five major conventions for three reasons, to try to sell Classics (to pay off our debts), to introduce people to foreign Classics, and to increase our contacts, collectors and dealers. We were very successful with contacts, with nearly 100 new names and a major distributor for WCN. We were fairly successful in selling Classics, particularly in San Diego. And we had modest success in selling foreign Classics. Foreign Classics are such a new thing to most people that it will probably take a little while for the market to develop.

Our first convention was the Cleveland Superman Con in mid-June. It was okay, but nothing to brag about. We got about 20 new names, but much of what we sold was cheap reprint copies to other dealers. I would grade that trip a solid "C." Four days later we were off to Atlanta. Remind me to never again go to a "Fantasy Fair." The first entire day we made $15, and that was to another dealer. We sold a lot of cheap copies to other dealers, just to pay expenses. I grade Atlanta a "D-," only because we made a few good contacts. Four days later we were off to Chicago, hoping to stem the tide of suicidal thoughts. Chicago was almost a mini-con for Classics, there were so many WCN subbers there. The worse thing about Chicago was the space. We had half a table in a corner. Nine people were sharing a six-foot-by-six-foot space. But we sold pretty well, and I was able to get a Ben Franklin Insurance giveaway. I give Chicago a "B."

After Chicago, we had a couple weeks to recuperate. In late July we headed off to Dallas, to what turned out to be primarily a toy show. We once again sold cheap copies to pay expenses. Another "D-." But the trip to San Diego made it all worth while. We had to pay extra for space at Chicago and San Diego, but they were worth it. On the west coast trip, I was able to visit Chuck Holland, Mike Strauss, Tom Bocci, Sid Marantz, and Keith McLeod. I am sorry some others did not work out. But California was the promised land to me. We sold more in San Diego than at all the other conventions put together. And we got more than forty new names, including new people from Mexico and Australia. San Diego was an "A."

All the trips were worthwhile to do once, just to make the contacts and test the market. But only Chicago and San Diego are worth repeating. The new discoveries are mentioned in the news and in other articles. But the most fascinating thing of all was meeting so many new people. I wish I could have visited many more people, and I wish I could have stayed longer with the people I did visit. Thank you all very much.

NEW PLANS FOR THE WORLDWIDE CLASSICS NEWSLETTER

It is hard to keep up with the growth of WCN, from our first issue 18 months ago with about 30 subscribers, to this issue with over 200 from 18 countries. This summer we acquired over 100 new names. We are now able to get a bulk mailing permit, which will cut our U.S. mailing costs by 2/3. Unfortunately, it does not cover Canada and overseas. Due to this permit, we are again REDUCING the cost of WCN subscriptions. An annual 4-issue sub is now $4.00. And we are continuing our offer, that after your first sub. at $4.00, you can get additional subs. at $3.00. You can use extra copies to give away (or sell) to new contacts. But the time has come to send in your $4.00 (or more) before WCN7. Why not do it now while you think of it? You are now getting more WCN for less money. WCN6 contains 50% more space than WCN5, and we expect to expand WCN7 an additional 20%. Almost all of you need to send in another sub now.

Another exciting new development is that we have purchased a new copier. We purchased a very good model for $1500, because it has a very low cost-per-copy, and will pay off in the long run (if we don't work it to death first). I am now responsible for all the things I previously blamed on the printer. The printer had also just doubled their charge to print WCN. That made me decide to become a printer in a hurry. We just got this copier in time to print WCN6. By the way, WCN1 is now out of print, with WCN2 & WCN3 close behind. We will provide xeroxed copies, but they will not be bound. All orders for back-issue copies will be $1.00 each, but you will probably get xeroxes of the first three.

The most exciting new WCN development is that Diamond Distributing will begin carrying WCN7. They will put a promo for each WCN issue in their catalog, and then place an order from the response. They said they usually do not carry an item if they do not think they can sell at least 200 copies. So we are printing 300 WCN6, and 500+ WCN7. Bob Overstreet told me that if Diamond's sales are successful, other distributors like Capitol City and Second Genesis will probably want to carry it also. If you add in WCN promotion thru the CBG manuscript articles, and in the the Classics intro. section of next year's price guide, the potential is enormous. With WCN7, cover price will be $1.25, but sub. price $1.00

Now to the (somewhat) bad news. It is no longer feasable to offer free ads. With WCN7 classified ads will be 75c per 70-space line. Also available will be 1/2 and full-page ads, which I will reduce down 10-15% from your 8-1/2"x11" size. Dealers, think how much it costs to send out a mailing or to try to advertise for a specific market. If WCN7 reaches 400-500 Classics collectors, how much more can you target an audience? All you do is send me the master copy, and we do all the work. These ad rates are based upon WCN reaching at least 400 people. Repeat same-space ads will receive a 10% discount. Full payment must be received with the ad. Here are the ad rates valid for the calendar year 1989:

- ONE-HALF PAGE (26 lines) $15.00 - ONE FULL PAGE: $25.00
- ADDITIONAL FULL PAGES (after the first page) $23.00 each

CAMPAIGN NO. 1 - OVERSTREET IN 1991

The year 1991 marks the 50th anniversary of Classic Comics. We have a verbal commitment from Bob Overstreet to AT LEAST have a small inside article about Classics in the 1991 price guide. But we would all like to see a bigger article and a CLASSICS COVER on the 1991 guide. So we are inaugurating a campaign to do everything possible in the next two years to promote Classics to convince Bob Overstreet and Ballantine Books that Classics are indeed worthy of a cover and a major article.

Here is how Bob spelled out to me the points for and against a major article with a cover. On the plus side, the market for Classics has been very strong lately. This year Classics had the third highest percentage increase among the top 50 series. The Classics' market has been strong for about four years now, and is increasing. With WCN we are just about the most organized we have ever been, especially with major distributors. Plus, we have an ace up our sleeve with the new Classics series by First Comics, with MAJOR promotion money behind it. Rick Obadiah, publisher of First Comics, tells me they have good contacts with Ballantine, and may be able to have some influence in that area.

On the down side, Overstreet had problems with the 1984 Katy Keene cover (a rather obscure series), and Ballantine is hesitant to risk the the cover on anything but a "sure winner." The price guide sells over 100,000 copies each year. We have to convince Overstreet and Ballantine that while Classics are not Marvel or DC, they are still in a league all their own, worthy of major recognition. Classics may increase the reach of the price guide by pulling in an expanded "literary" market.

CAMPAIGN NO. 2 - CHICAGO IN 1989

While the Overstreet campaign is broad and general, this one is very specific. We hope to have a CLASSICS MINI-CON within the 1989 Chicago ComiCon. That con runs from 6/30/89-7/2/89, but we plan to hold all our major events on the FRIDAY June 30, 1989. Circle your calendar. We want to encourage many dealers and collectors to bring Classics to sell/trade. Ray True is securing some tables for collectors who want to set up shop.

Besides the trading/dealing which can go on for the whole con, we plan to have two major events on Friday. We have verbal agreement for a couple hours for a Classics show. We hope many collectors will bring rare items. I have a few rarities myself, and we hope to have the set of rare Classics Moby Dick slides to show. Ray True plans to bring many of his 30 cover oil paintings and other rarities. Perhaps Terry Malone can bring some manuscripts. I want to encourage others to bring rare items we can all share with each other. Then after the show at the con we hope to be able to have another gathering at First Comics headquarters in downtown Chicago for a tour and discussion about the new C.I. series they will be promoting to the max about that time. We hope to conclude with some serious socializing that evening, perhaps even reserving a restaurant banquet room. Try not to miss this CLASSICAL opportunity!

C L A S S I C C O M I C S

In 1947, when the torch was passed from Classic Comics to Classics Illustrated, a fascinating and complex era faded into the sunset. They were the equivalent of the rookie baseball card (or minor league card), or memorabilia concerning the humble origins or struggling years of the star before they were a star. So let it be with Classic Comics.

The diversity of Classic Comic originals and reprints is an exciting challenge to understand. Also, dealers often make the point that in the field of golden age comics, few things compare with what a comparatively good buy Classic Comic reprints are. There is a scarcity of all reprint editions with HRNs from (10) to (22), covering a brief 18-month period from 1943-44; yet most of them cost less than $50, a small fraction of the cost of other golden age comics of comparable dates and rarity.

In discussing the origins of Classic Comics, we must refer you to Mike Sawyer's scholarly treatise on same, published in the Spring, 1987 edition of the Journal of Popular Culture. For more info on that you can write to Mike at 610 Walnut Hills Dr., Chillicothe, OH 45601. But for our purposes here, just let me say that Classic Comics were initially published by Elliot Publishing Co., friends of Al Kanter. After initial success with the first three issues, Kanter acquired the Gilberton Co., although the official registration of same could not be finalized until after the war, in April, 1946.

There have always been questions about the exact series origin date, because no. 1 (Orig.) states only "1941." Interviews with Gilberton personnel produced varied and/or uncertain guesses. Previous dating analysis has centered on #6(O) stating that it is the first anniversary issue. But another, previously unmentioned factor comes from #3(O), dated 3/42. On the bottom of page 63 of #3(O) we find a statement of ownership, listing Elliot Publishing Co., and dated 10/1/41. That definitely points to the date for #1(O) as being 10/41. Why would they list on ownership date if the series had not yet begun?

But how do we date the other early originals? No. 2, which also lists only "1941" was probably 12/41, in time for the Christmas market; and it is doubtful that nos. 1 & 2 were consecutive months, since #3 was 3/42, and #4(O) several months after that. Nos. 4-7 state "1942," but #8(2/43) on had exact dates. No. 7 is pretty clearly 12/42, because of the first gift box ad, and because it was also used in the Saks 34th St. giveaway, clearly dated "Christmas 1942." No. 6 stated "first anniversary issue," making it 10/42. No. 4 stated the beginning of a monthly schedule, and no. 5 announced a contest, to end 10/31/42, indicating probable dates for nos. 4 & 5 of 8/42 and 9/42. Of course, we can alway hope that new info will emerge to clarify matters. The 5-month gap between nos. 3 & 4 seems to be due to the change in ownership from Elliot to Gilberton, which also produced changes in organization, editorship, and schedule. They went through four editors in the first five issues: Malcolm Kildale, John Koosis, John Compton, and Albert Raymond.

CLASSIC COMICS-2

With #7(O) came the first ad for Gift Box A. Those ads are a story in themselves. We have located six variations of the ad for Gift Box A, concerning the box wording and illo. Of the six, I believe only two ever actually existed. Here is a list of those Gift Box A ad variations:

1. "Giant Classic Comic Library Assortment" (ornate lettering) Illo. shows six scenes including Tale of 2 Cities, not in box.
2. "Gift Box" replaces "Assortment" (still ornate lettering)
3. Ornate lettering changed to Standard style lettering.
4. Words "Giant" and "Library" deleted (same style lettering)
5. Lettering style revised again - Larger lettering.
6. Classics Illustrated Logo, completely new illo. showing five smaller scenes in a semi-circle.

Here is another list showing when each style ad illo. first appeared:

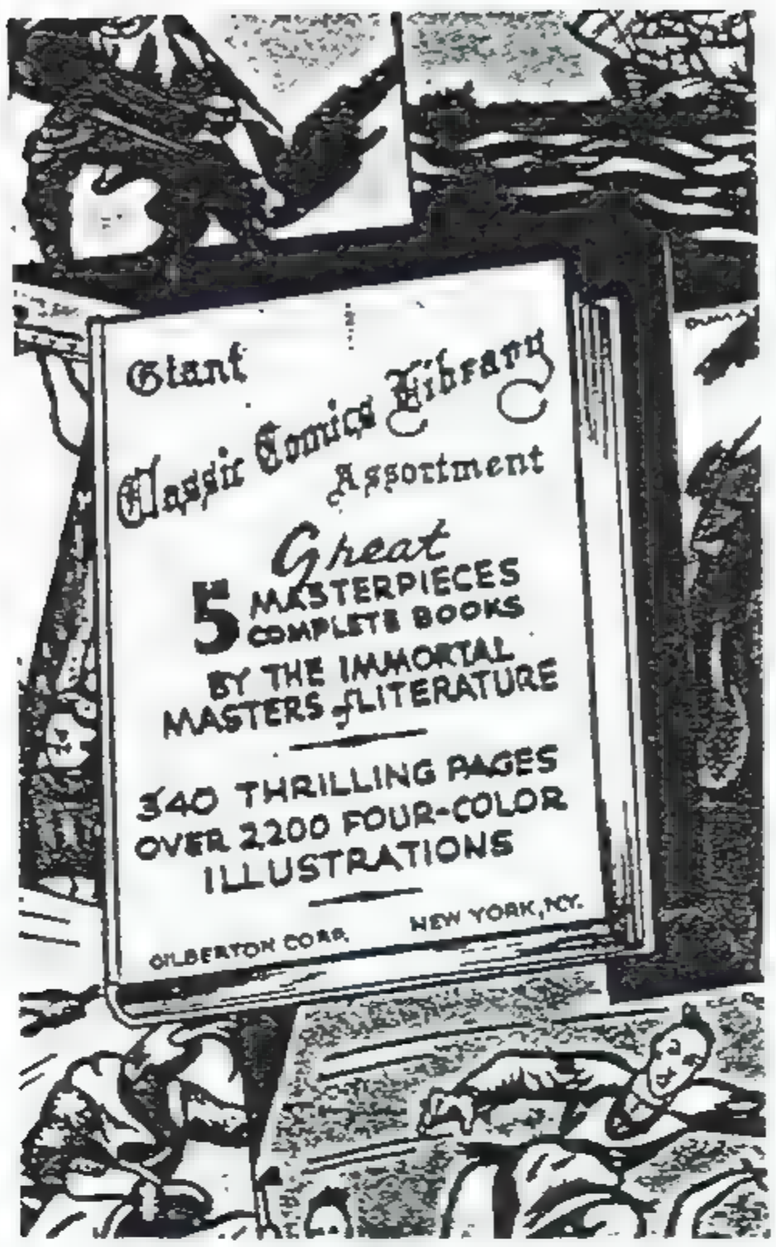
1.	12/42	#7(O) outside back cover	4.	11/43	#15(O) outside-bc
2.	2/43	#8(O) page 64	5.	6/44	#20(O) outside-bc
3.	3/43	#9(O) page 64	6.	3/47	#35(O) outside-bc

As far as we now know, only "2." and "3." exist, with "3." being found in both the earlier two-piece style and the later one-piece style with flaps on the ends. The other three gift boxes (B-C-D) also come in both two-piece and one-piece variations, but only Gift Box A can be found in the additional ornate lettering variation. Anyone who has any other type of variation of gift boxes, please let me know.

One interesting little detail is that ads on page 64 of 9(O) & 10(O) have an illo. for Gift Box A only, but list Gift Box B, with incorrect contents. No. 9 lists Gift Box B as containing 6-7-8-33-9 while no. 10 lists 6-7-8-10-9. They finally got the title list correct on 13(O). But we still tend to think that the box was probably not available until they actually had an illustration of that box on the ad. Here is a list of when the illustration for each box first appeared:

Box A (#1-5) - #7(O)	12/42	Box C (11-15) - #17(O)	1/44
Box B (6-10) - #15(O)	11/43	Box D (16-20) - #20(O)	6/44

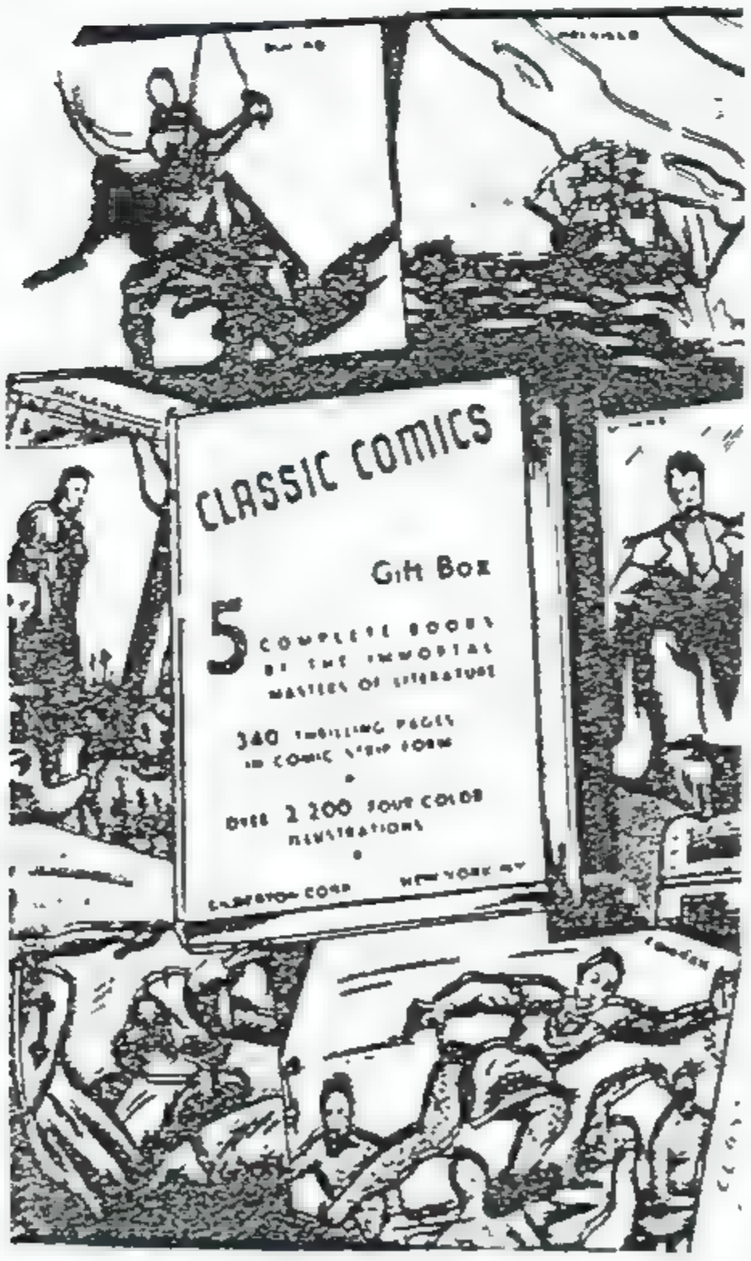
No one knows how it got started, but for ten years the price guide listed prices for gift box variations that never existed. Boxes were listed as having price variations - 59c boxes, 69c boxes & 79c boxes. Anyone who ever owned a gift box will tell you there is no price listed on gift boxes, the prices were only listed on the ads. How did that go on for ten years? The other mistake was not so obvious. Variation no. 6 listed above showed gift boxes with the Classics Illustrated logo, which in the ad showed a completely different Box A. But our recent intensive interaction of collectors has determined there never were any "Classics Illustrated" gift boxes, even though they were so advertised for nearly four years, from 3/47-12/50. It is the ultimate irony that Classics Ill. boxes A-D were advertised for four years but never actually existed, but the five Classics Christmas Gift Boxes - 4V, 4W, 4X, 4Y & 4Z (1950-1952) were NEVER advertised, but actually do exist.



VAR. 1 - 7(O)

VAR. 2 - 8(O)

VAR. 3 - 9(O)



VAR. 4 - 15(O)

VAR. 5 - 20(O)

VAR. 6 - 35(O)

SIX AD VARIATIONS OF GIFT BOX "A"

The early originals did not actually have a reorder LIST; they had illustrations of all previous titles. The first original with an actual list was 11(O), dated 5/43. It had both list and illos. to (10). This practice of having the originals with an HRN list one less than that title no. persisted until 19(O). With 20(O) the HRN list equalled the title no. This means that reprint editions like 15(15) did not come out at the same time as 15(O), because 15(O) was actually 15(14). That does leave unresolved one reprint edition - 19(18). That is exactly the same HRN as 19(O). But the reprint of 19(18) does not have an ad for the next issue, and it does not say "10c" on the front cover. All this means that the reprints with HRNs of (10)-(18) should be dated a month or two later, because 1(10) is exactly the same reorder list as 11(O), not 10(O).

The first edition to mention Canada is 12(O), dated 6/43. Collectors have found non-Classics Canadian comics from 1943 with ads for Classic Comics, particular the Canadian Heroes series. Some people had felt that that must have meant that there were Canadian editions in 1943, but it just meant that U.S. editions were then available in Canada. That is why all U.S. editions from 12(O) say "15c in Canada." I believe that early Canadian Classics ads would be very collectible items, similar to the Combined Commandos in the U.S. from 1944 (and Double Comics ads).

Many Classic Comics had pages changed from one reprint edition to another. After what I believe to be exhaustive research, here is a list of all those page changes. Keep in mind that we are only listing Classic Comic editions here.

#3(O)	pg. 63 (bottom) -	Statement of Ownership from 10/1/41.
(15)		replaced by ad to Buy War Bonds.
#5(O)	pg. 64 -	Contest with list of 100+ Coming Titles.
(10)		replaced by Letter from the Editor.
(15)		replaced by illustrated poem - Concord Hymn.
#8(O)	pg. 64 -	Ad with illustration for Gift Box A.
(17)		replaced by Letter from British Medical Worker.
(20)		replaced by WWII article, Three Men Named Smith.
#9(O)	pg. 64 -	Ad w/illo. for Gift Box A (with list for Box B)
(18)		replaced by article, Bill of Rights.
(28)	pgs. 61 & 63 switched; pgs. 62 & 64 switched; illos. added.	
#10(O)	pg. 64 -	Ad w/illo. for Gift Box A (with list for Box B)
(18)		replaced by Bill of Rights - same as 9(18).
(28)		replaced - With Leg Shot Away, Mans Gun for 8 hours.
#14(O)	pg. 64 -	Klassic Komics Kid - Ad for no. 15(O).
(21)		replaced by 3 Men Named Smith - same as 8(20).
(28)		replaced by Speaking for America (WWII leaders).

The earliest reprints had lists of several titles to come, usually that became the next few title nos. But reprints with HRN(10) also list #29, and reprints with HRN(14) also list #83. This ties right in with the manuscript discovery. The script for #29 had 64 pages, indicating that it was prepared much earlier. The file for #83 (5/51) contained a rejected script (1944?) by Georgina Campbell, who worked on early CC titles. The story was probably then shelved for many years.

One of the most fascinating aspects of Classic Comic reprints was the proliferation of printers. As we have mentioned before, the only actual publishers were Elliot Publishing Co. for the originals of 1-3, and Gilberton Co. for everything else. The reason those other printers are listed is because during World War II, everything was rationed, including the amount of paper a publisher could print. Gilberton had the misfortune of being a small company growing very fast during the war. They found themselves facing a much greater demand than their allotment could fill. So Al Kanter went around to all the printers or publishers in the greater New YorK area, and attempted to purchase any portion of their allotment they were wiling to part with.

That explains why so many of these editions are so hard to find. Besides many of them being destroyed in paper drives, and many of them not coming back with soldiers from overseas, they were small print runs to begin with. That is also why there were so many editions so close together, and why it tooK three "printer" editions to fill the then demand for the new originals being issued. I thinK it also explains why it stopped completely in 10/44. Keep in mind that in an 18-month period Gilberton had issued about 80 CC editions, as compared to the first 18 months of the Classics operation in which they issued 10 editions. In fact, the feeding frenzy got so bad that in the period from 4/44-7/44 Gilberton issued 43 editions. That is one every 68 hours. I believe the ever-increasing complexity of the whole operation may have just caused it to grind to a halt, until after the war was over.

Before we list all the Classic Comic editions by printer, let us clear up a couple points. Some printers have similar names, and must be differentiated. Island Publ. Co. must be distinguished from Long Island Independent. Queens Home News must be distinguished from Queens County Times. But one thing that must be cleared up is that The Courier is at times referred to as "Richmond Courier." That is incorrect. The Courier came from Richmond Hill, NY, but to call it "Richmond Courier" makes people thinK there are two different "Courier" printers. Let us try to be consistent and call each one by their official name.

Wouldn't you Know it, some new printer variations have turned up recently. There are two different variations of 17(18). The one already Know was Queens Home News, listed on the bottom of the inside cover. But there is another version which does not have the QHN note, but instead has the Gilberton publisher's note on the bottom of page one, the same as 17(0). Mike Strauss is credited with first discovering that. There are also two "combination" printer variations, discovered by yours truly. It was already known that there were three printer variations of 20(0): Gilberton, Courier, and Long Island. Now we have found an additional version that is BOTH Gilberton and Long Island. Also, 15(15) had been listed as Long Island Ind. But I had two copies and they both also had the Gilberton publisher's note as in 15(0). I do not thinK this is a new edition, because I believe all 15(15) copies have both. Please correct me if I am wrong. Then it should be noted that the "Gilberton" 22(0) actually lists NO printer or publisher's note. Gilberton and the 10/44 date are taken from the ownership statement on the inside front cover.

CLASSIC COMICS-6

With all that in mind, let us put together a chart of Classic Comic printers. First of all, I believe it would be useful to have standard abbreviations for all of them. Here is what I propose:

GLB=Gilberton Co.	ISL=Island Publ. Co.	CRR=The Courier
ELT=Elliot Publ. Co.	NSB=Nassau Bulletin	QCT=Queens County Times
CNR=Conray Products.	QHN=Queens Home News	NON=no printer listed
LII=Long Island Ind.	SNR=Sunrise Times	GLB & LII = both printers

CLASSIC COMIC PRINTER EDITIONS

1. GLB: 4(O) thru 21(O); 23(O) thru 34(O); 17(18); 1(28) thru 20(28).
2. ELT: 1(O),2(O),3(O),1(10),2(10),4(12),7(12),6(14),9(14),10(14).
3. CNR: 3(10) & 5(10).
4. LII: 1(15),2(15),3(15),4(15),5(15),12(15),13(15),14(15),8(17), 6(18),7(18),20(O),4(20),12(20),13(20).
5. GLB & LII: 15(15) & 20(O).
6. ISL: 18(O), 19(O), 21(O), 22(O).
7. NSB: 9(18),10(18),11(18),19(18),7(20),8(20),15(21),21(22).
8. QHN: 17(18),16(18/20),18(18/20),10(20),4(21),11(21),14(21).
9. SNR: 1(18/20),2(18/20),3(18/20),3(20),5(18/20),5(20),6(20),5(21).
10. CRR: 20(O), 9(20), 21(O), 1(21), 2(21), 3(21).
11. QCT: 22(O),7(22),12(22),16(22),17(22),18(22),19(22),20(22).
12. NON: 22(O), 21(30) thru 27(30).

Total Editions:	GLB-51	CNR-2	GLB/LII-2	NSB-8	SNR-8	QCT-8
	ELT-10	LII-15	ISL-4	QHN-7	CRR-6	NON-8

Just for the sake of thoroughness, we have compiled a list of the contents of the OUTSIDE BACK COVER of all Classic Comic editions:

A. Ad for the next issue: 1(O)-6(O); 8(O)-14(O).
B. Ad for Gift Box A (only): 7(O).
C. Reorder list with illos.: All reprints with HRN (10), (12), (14).
D. Blue ad for Gift Boxes A & B: 15(O) & 16(O).
E. Green ad for Boxes A-B-C: 17(O)-19(O); 8(17), all HRN (15) & (18) reprints.
F. White ad for Boxes A-B-C: All HRN (18/20) reprints; 3(20), 5(20).
G. Blue ad for 50c Boxes A-D: 20(O)-26(O); all other HRN (20) reprints, all HRN (21) & (22) reprints.
H. Blue ad for 59c Boxes A-D: 27(O)-34(O); all HRN (28) & (30) reprints.

For those unfamiliar with CC reprints, HRN (18/20) means that there are two different reorder lists on the inside front and back covers. It is another indication how hectic things were during that period.

For the sake of achieving a state of nausiating thoroughness, here are the estimated dates for all CC(R) HRNs. Remember that CC(R)s with HRN (18/20) and (20) with white-bc have an ad for three boxes, while HRN (20) with a blue-bc has an ad for four boxes.

(10)-5/43	(14)-11/43	(17)-3/44	(20-White)-5/44	(21)- 7/44	(28)-6/46
(12)-8/43	(15)- 1/44	(18)-4/44	(20-Blue)- 6/44	(22)-10/44	(30)-9/46

Just a few more details and your suffering will be over. Another point of interest is the number of pages in each issue, both total and storyline. Fortunately, with CC(R)s we do not yet get into deleted pages, as with LDC(R)s. Perhaps we will have a future article on variations of LDC editions, to make you just tingle all over with excitement. Anyway, we have already mentioned the few instances where CC editions actually did change pages. But the number of total pages in CC editions is simple. Nos. 1-12 & 33 had 64 pages; nos. 13-25, 27-32 & 34 had 56 pages; and #26 has 48 pages. Here is a list of the number of pages of storyline:

1. 62	5. 62	9. 60	13. 53	17. 50	21. 53	25. 49	29. 53	33. 60
2. 62	6. 63	10. 60	14. 50	18. 50	22. 50	26. 43	30. 50	34. 52
3. 62	7. 64	11. 60	15. 51	19. 50	23. 52	27. 50	31. 53	
4. 61	8. 60	12. 60	16. 51	20. 50	24. 53	28. 51	32. 52	

During the course of the Classic Comic editions, the page width was gradually reduced from 7-1/2" to 7". Basically, 1(O)-8(O) and (R)s with HRNs (10)-(15) were about 7-1/2"; 9(O)-28(O) & (R)s with HRNs (17)-(22) were about 7-1/4"; and 29(O)-34(O) & (R)s w/HRNs (28)-(30) were about 7".

Not counting inside covers, and biography fillers, the first filler article was #3(O)-3/42, page 63, about Napoleon. No. 5(O) had on pg. 64 a contest with a list of coming titles. But the proliferation of filler pages began with 8(O)-2/43. Nos. 8-10 had gift box ad fillers, but most early fillers were either articles relating to the story, illustrated poems, or stories relating to World War II and/or patriotism. Of course, we are familiar with the "theme" fillers, but those did not begin until the Iger Shop took over in 1945. The first theme to begin was "Rivers" in #25(O)-10/45, to be followed quickly by "Indians" in #27(O)-4/46 and "Dogs" in #28(O)-6/46. The first multiple theme (all three) was #30(O)-9/46. The "Pioneers of Science" theme began with #31(O)-10/46. Later themes to begin under the CI banner were "Great Lives" and "Operas." The themes of scientists, dogs, and operas became so standard that they were even featured on the covers of 60(O)-80(O). Of course, many fillers in nos. 13-44 were omitted when the pages were later reduced to 48. But many of those omitted fillers found their way into the Canadian inside-cover filler articles. Canadians particularly liked "Indians" and "Rivers."

Speaking of Canada, you have been so patient wading thru all these details that you get a bonus of information about the Canadian Classic Comic editions. We believe there are six, but we say that cautiously, since two of them have been discovered recently. I believe the Canadian series began about 4/46, even though the first edition is 10(23). Don't let that HRN (23) fool you. The Canadian 10(23) has the new pg. 64 which was not introduced in the U. S. series until 10(28). Also, the reorder list on 10(23) used the lettering for "Arabian Nights" that was again not introduced until the U. S. 8(28). Also, as Mike Sawyer's scholarly article pointed out, Gilberton was officially incorporated as "Gilberton World Wide Publications" in April, 1944. It would seem implausible to begin foreign editions before that. It would follow then that Canadian 10(23) would be 4/46, 12(23)-5/46, 13(28)-6/46; because the last three are dated: 14(28) 7-8/46, 15(28) 9/46, and 16(28) 10/46.

NEW C. I. EDITION INFORMATION FOR THE 1989 PRICE GUIDE

Just recently I sent Bob Overstreet many pages of new information about Classics and related series, which he has agreed to include in the 1989 guide. He has agreed to include info on WCN in the Classics intro. But let me say right off that he has declined once again to list all the Junior reprint editions, due to lack of pricing info. But we have worked worked out a compromise. We have added a new (extensive) Junior intro./ market analysis, referring people to Jim McLoughlin for edition info.

Back to regular C. I., reprint dates prior to 1963 are being deleted. Die-hard Classics collectors know that reprint edition dates prior to 1963 are either incorrect or unlisted. When the edition information was compiled back in the 1970s by Ray True, Chas. Heffelfinger, etc., they calculated the approximate printing date of a reprint by taking the HRN and looking up the date of the original of that title number. In other words, the date for 1(78) would be about the same as 78(0). But when that info was transferred to the price guide in 1982, a problem began to develop. Price guide dates are used by readers to determine editions. Even though we have notes in the Classics intro. to go by HRN for pre-1963 reprints, they keep looking for price guide dates in the Classics. After all, all other comics are determined by title no. and date.

That whole mouthful was to say that listing pre-1963 reprint dates in the price guide is no longer helpful and is even detrimental. So I proposed to Bob Overstreet to only list correct dates-all originals, and reprints from 1963 on. Hopefully, this will end some of the fighting between dealers and collectors about what edition it is, the collector going by the HRN, and the dealer going by the listed date.

Overstreet has also agreed to several major new listings: Cassette Classics, Regents Classics, Twin Circle Newspaper Editions, 1972 Now Age Books Ill., The Bible Illustratd (Picture Stories from the Bible), and Golden Reading Adventure (Golden Picture Classics).

Here is a chart of most of the new edition information for C. I. and related series. Many of the new listings are covered by the other WCN6 article on Classic Comics, so we did not duplicate them here. Each item here has some type of new or corrected info. To begin with here are some notes which apply to many C. I. editions:

- Dates of Fall/69 should be changed to Aut/69. Such editions are listed on title nos. 26, 50, 65, 76, 80, 85, 89, 106, 142, 145, 152.

- DELETE ALL REPRINT DATES PRIOR TO 9/63. For example, #1 eds. 2-17, #2 eds. 2-18, #3 eds. 2-18, #4 eds. 2-17, etc.

- All HRN-28s (#1-20) under Details: Date listed 1946; Gilberton Co. Also on HRN-28s (#3-8) list: Logo changed to banner format.

- All editions dated 1968 or later are 25 cents.

To begin with, here are two newly discovered (Ray True) variations which I did not send in to Overstreet before, but will send in now:

#	ED.	HRN	DATE	DETAILS
18	8A	89	-	H. C. Kiefer on bottom right-fc; LDC-r
	8B	89	-	name omitted; LDC-r
23	2A	30	-	Printers Union logo on bottom left-fc (same as 23-original edition (very rare); CC-r
	2B	30	-	union logo omitted; CC-r

A few words of explanation here. Another revision in the 1989 guide will be how editions and variations are denoted. All variations of editions will now be listed by letters after the edition number. There are three categories of variations within editions: 1)variations of the original edition, all (O)s listed as edition#1; 2)variations within an HRN; and 3)variations within a correctly listed reprint date (post-1963). So the reason the above edition of #18 is listed as 8A & 8B (when last year it was listed as edition#9) is because the two printer variations of 18(O) are now listed as 1A & 1B, moving all reprint edition numbers up one.

#	ED.	HRN	DATE	DETAILS
6	21x	166	THIS EDITION DOES NOT EXIST - DELETE	
7	8x	60	THIS EDITION DOES NOT EXIST - DELETE	
8	2x	14	THIS EDITION DOES NOT EXIST - DELETE	
9	1A	(O)	3/43	Original; slick paper cover; 64 pgs.
	1B	(O)	3/43	Original; rough pulp-type cover; 64 pgs.
10	1A	(O)	4/43	Original; Violet cover; 64 pgs.
	1B	(O)	4/43	Original; Blue-Grey cover; 64 pgs.
	2A	14	-	Elliot Pub.; Violet cover; CC-r
	2B	14	-	Elliot Pub.; Blue-Grey cover; CC-r
	5x	23	THIS IS A CANADIAN EDITION - DELETE	
16	7x	64	THIS EDITION DOES NOT EXIST - DELETE	
17	2A	18	-	Queens County Times (inside-fc); CC-r
	2B	18	-	Gilberton (bottom-pg. 1); CC-r Scarce
18	1A	17	3/44	Original; Gilberton Ed.; 56 pgs.
	1B	17	3/44	Original; Island Pub. Ed.; 56 pgs.
19	1A	18	4/44	Original; Gilberton Ed.; 56 pgs.
	1B	18	4/44	Original; Island Pub.; 56 pgs.
20	1A	20	6/44	Original; Gilberton Ed.; bc-ad:4 Gift Bxs; 56 pgs.
	1B	20	6/44	Original; Courier Ed.; 56 pgs.
	1C	20	6/44	Original; Long Isl. Ind. Ed.; 56 pgs.
	1D	20	6/44	Original; Both Gilberton & Long Isl. Ind.; 56 pgs.
21	1A	21	7/44	Original; Gilberton Ed.; 56 pgs.
	1B	21	7/44	Original; Island Pub. Ed.; 56 pgs.
	1C	21	7/44	Original; Courier Ed.; 56 pgs.
22	1A	22	10/44	Original; No printer listed; Ownership statement inside-fc lists Gilberton & date; 56 pgs.
	1B	22	10/44	Original; Island Pub. Ed.; 56 pgs.
	1C	22	10/44	Original; Queens Country Times Ed.; 56 pgs.
	6x	62	THIS EDITION DOES NOT EXIST - DELETE	

EDITIONS-3

#	ED.	HRN	DATE	DETAILS
26	9*	152	-	Scarce; PC-r (*typesetter: new edition, renumber Eds.)
32	8x	167	62/63	THIS EDITION DOES NOT EXIST - DELETE
33	1	33	1/47	Original; Contains Study in Scarlet & Hound of the Baskervilles; Kiefer-c; 64 pgs.
36	Title: "1961 A2 version by Luis Dominquez was never published in the U.S. It can be found in British/European Classics series."			
42	2A	62	-	8 pgs. cut; Outside-bc: Gift Box ad; LDC-r
	2B	62	-	8 pgs. cut; Outside-bc: Reorder list; Scarce; LDC-r
	11x	167	10/47	THIS EDITION DOES NOT EXIST - DELETE
	18x	169	SP/70	THIS EDITION DOES NOT EXIST - DELETE
	19x	169	SM/70	THIS EDITION DOES NOT EXIST - DELETE
44	2A	62	-	8 pgs. cut; Outside-bc: Gift Box ad; LDC-r
	2B	62	-	8 pgs. cut; Outside-bc: Reorder list; LDC-r
46	2A	62	-	Price circle blank; LDC-r
	2B	62	-	10c c-price; Very Rare; LDC-r
	9x	156		THIS EDITION DOES NOT EXIST - DELETE
(note: #46 9/67 Ed. should be HRN 166, not 167.)				
49	8A	166	Fall/68	New-c; 25c; Soft-c; PC-r
	8B	166	Fall/68	New-c; 25c; Stiff-c; Scarce; PC-r
50	1A	51	8/48	Original; Aldo Rubano a&c
	1B	51	9/48	Original; Aldo Rubano a&c
	6x	114		THIS EDITION DOES NOT EXIST - DELETE
51	1A	51	9/48	Original; Inside-bc illo.: Christmas Carol
	1B	51	9/48	Original; Inside-bc illo.: Man in Iron Mask
	1C	51	8/48	Original; Outside-bc: full color
	1D	51	8/48	Original; Outside-bc: blue & yellow only; Scarce
	8A	166	Win/69	25c; Soft cover; Scarce; PC-r
	8B	166	Win/69	25c; Stiff cover; PC-r
54	3A	111	-	Old style logo lettering as in (O); Scarce; LDC-r
	3B	111	-	New style logo lettering as in PC; LDC-r
55	10x	167	5/64	THIS EDITION DOES NOT EXIST - DELETE
	12A	166	Win/69	25c; Soft cover; Scarce; PC-r
	12B	166	Win/69	25c; Stiff cover; PC-r
57	11	166	Fall/68	25c; PC-r
58	2	62	-	no c-price; no coming-next ad; LDC-r
60	2	62	-	no c-price; no coming-next ad; LDC-r
	7	167	3/66	"Open Book" blank; See Non-Series Items-Records
61	1A	62	7/49	Original; fc-Purple; bc: top illos. light blue
	1B	62	7/49	Original; fc-Pink; bc: top illos. light violet
70	2x	75		THIS IS A CANADIAN EDITION - DELETE
85	1	85	7/51*	Original; Blum-a&c (*TYPESETTER: DATE CORRECTION)
91	10	167	3/66	"Open Book" blank; See Non-Series Items-Records
92	(Title: "Includes the story Evangeline")			
95	1A	96	5/52	Original; del Bourgo-a
	1B	99	5/52	Original; del Bourgo-a
98	(Title: "This 32 pg. Kiefer art was originally prepared to be Stories by Famous Authors#14. Gilberton bought out Famous Authors Ltd. in 1951. Classics were 48 pgs. so they added a brief history of the Civil War.")			
100	9	167	3/66	"Open Book" blank; See Non-Series Items-Records

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  # ED.  HRN   DATE    DETAILS

103   4   158     -     PC-r
      5   149     -     White reorder list; Came after HRN-158; PC-r
107   6x  167   REPEATS EDIT.5 - DELETE
108   1A  108   6/53    Original; Blum-a
      1B  109   6/53    Original; Scarce; Blum-a
      4x  153   THIS EDITION DOES NOT EXIST - DELETE
109   1A  110   7/53    Original; Palais-a
      1B  110   7/53    Original; bc missing red line "Mail coupon..."
                         above coupon-printing error; Very Rare; Palais-a
110   (Title: "Includes the story The Speckled Band")
116   (Title: "Includes the story The Beach at Falesa")
125   4   149     -     White reorder list; Came after HRN-152; PC-r
(NOTE: ALL EDITIONS FOR TITLE#131 ARE LISTED TWICE - DELETE 2ND LIST)
147   2*  152     -     Scarce; PC-r (*TYPESETTER: THIS IS A NEW EDITION)
      5x  167   ----    THIS EDITION REPEATS EDIT.#4 - DELETE
      8A  166  Fall/68  New-c; 25c; Soft cover; PC-r
      8B  166  Fall/68  New-c  25c; Stiff cover; Scarce; PC-r
149   1   149    3/59   Original; Blue reorder list; G.McCann-a
      3   149     -     White reorder list; No coming-next ad; PC-r
150   3   167   10/63   PC-r
151   4x  167   1963    THIS EDITION REPEATS EDIT.#3 - DELETE
152   2   149     -     White reorder list; No coming-next ad; PC-r
153   2   149     -     White reorder list; No coming-next ad; PC-r
160   1A  159    1/61   Original
      1B  160    1/61   Original
164   1   164   (1961)  Original; Undated (probably 10/61)
168   1   166   Win/69  Original; 25c; Stiff-c; No coming-next ad;
                         Probably issued 12/69 after 169(O); Art for #168
                         was prepared in 1962 by Evans/Crandall, and was
                         issued in European Classics series in 1963.
169   1   166   Spr/69  Original; 25c; Stiff-c; No coming-next ad;
                         Other sources indicate pub. date of 5/69.
                         Note: many other titles were prepared or planned
                         but were only issued in British/European series.
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TWIN CIRCLE NEWSPAPER EDITIONS - From 1968-1976 the Catholic newspaper Twin Circle serialized over 100 Classics titles. Originally, the gave away full comic-booKs as inserts (see list under giveaways), but they ran afoul of postal regulations, and had to resort to serialzing the stories. Early stories were in three sections, with later stories in six sections. Full information can be found in the reference booK - THE CLASSICS HANDBOOK. These TC newspaper editions have the same pages as the comic versions, and they can be identified by date and "Twin Circle." Here is a list of the TC newspaper titles in chronological order:

57, 60, 512, 117, 32, 30, 80, 63, 137, 42, 64, 35, 55, 98, 45, 62, 69, 142, 99, 134, 75, 143, 89, 153, 65, 105, 96, 76, 29, 58, 47, 129, 92, 91, 37, 101, 160, 67, 114, 112, 158, 93, 28, 70, 85, 150, 113, 162, 146, 2, 4, 16, 5, 10, 68, 128, 48, 19, 25, 46, 72, 52, 27, 34, 135, 124, 127, 141, 97, 77, 152, 149, 78, 121, 155, 159, 13, 11, 26, 39, 147, 88, 164, 83-A1, 156, 100, 111, 119, 138, 87, 104, 94, 12, 126, 165, 78, 49, 136, 134, 3, 29, 63, 106, 75, 65.

NOTE AT THE BEGINNING OF GOLDEN PICTURE CLASSICS:

Note: Recent research and collector interest has uncovered much new information. Apparently nos. 1-6 were issued in 1956 and #7-12 in 1957. But they can be found in five different series listings: CL-1 to CL-12 (softbound); CL-401 to CL-412 (also softbound); CL-101 to CL-112 (hardbound); plus two new series discoveries: A GOLDEN READING ADVENTURE, publ. by Golden Press; edited down to 60 pages and reduced in size to 6"x9"; only nos. discovered so far #381 (=CL-4), #382 (=CL-6) & #387 (=CL-3). They have no reorder list and some have covers different from GPC. There have also been discovered British editions of GPC with red hardbound covers, no reorder lists, no price, no cover illustrations, and unnumbered. Copies of all five listed series vary from scarce to very rare. Some editions of some series have not been found at all (yet?).

NOTE AT THE END OF PICTURE STORIES FROM THE BIBLE SERIES:

Note: Another British series entitled THE BIBLE ILLUSTRATED from 1947 has recently been discovered, with this same internal artwork. This eight edition series (5-OT, 3-NT) is of particular interest to Classics Illustrated collectors because it exactly copied the C.I. logo format. The British publisher was Thorpe & Porter, who in 1951 began publishing the British Classics Ill. series. All editions of The Bible Illustrated have new British painted covers.

NOTE AT THE BEGINNING OF PENDULUM ILLUSTRATED CLASSICS:

Note: It has been discovered that in 1972 there was another brief series of 12 titles which contained Classics Illustrated artwork. They were entitled Now Age Books Illustrated, but can be easily distinguished from later series by the small Classics Illustrated logo at the top of the front cover. The format is the same as the later series. The 48 pg. C.I. art was stretched out to make 62 pgs. After Twin Circle Publ. terminated the Classics Illustrated series in 1971, the made a one year contract with Pendulum Press to print these twelve titles of C.I. art. Pendulum was unhappy with the contract, and at the end of 1972 began their own art series, utilizing the talents of the Filipino artist group. One detail which makes this rather confusing is that when they redid the art in 1973, they gave it the same identifying no. as the 1972 series. All 12 of the 1972 C.I. editions have new covers, taken from internal art panels.

In spite of their recentness, all of the 1972 C.I. series are very rare. Here is a list of that 1972 series, with C.I. title no. in ():

64-1005 (CI#60-A2)	64-1025 (CI#19-A2)	64-1045(CI#133)
64-1010 (CI#91)	64-1030 (CI#5-A2)	64-1050(CI#50-A2)
64-1015 (CI-Jr#503)	64-1035 (CI#169)	64-1055(CI#47)
64-1020 (CI#26)	64-1040 (CI#98)	64-1060(CI-Jr#535)

CASSETTE BOOKS --(TYPESETTER: NEW LISTING)
(CLASSICS ILLUSTRATED)
1984 (48 pg. b&w comic with cassette tape)
Cassette Book Co. & I.P.S. Publ.

Note: This series was illegal! The artwork was illegally obtained, and the Classics Illustrated copyright owner Twin Circle Publ. sued for an injunction to prevent the continued sale of this series. Many collectors obtained copies before the 1987 injunction, but now they are scarce.

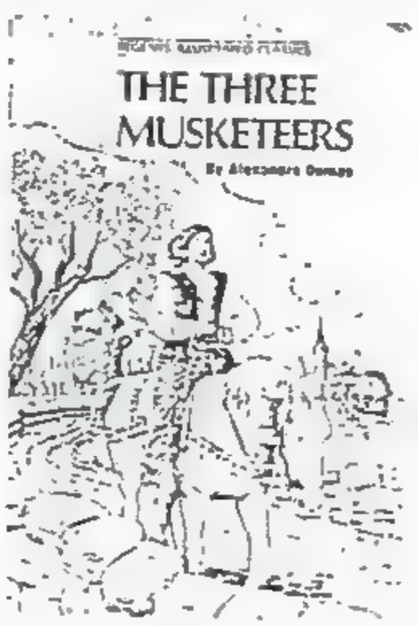
1001(CI#1-A2)New-PC	1003(CI#13-A2)CI-PC	1005(CI#10-A2)New-PC
1002(CI#3-A2)CI-PC	1004(CI#25)CI-LDC	1006(CI#64)CI-LDC

REGENTS ILLUSTRATED CLASSICS --(TYPESETTER: NEW LISTING)
1981 (plus more recent reprintings)
(48 pgs. b&w artwork plus 14 pages of teaching helps)
Prentice Hall Regents, Englewood Cliffs, NJ 07632

Note: This series contains Classics Ill. art, and was produced from the same illegal source as CASSETTE BOOKS. But when Twin Circle sued to stop the sale of the Cassette Books, they decided to permit this series to continue. Regents Ill. Classics are an educational tool for teaching English as a second language, with extra pages to help with vocabulary and understanding themes. The 20 title series is divided into four levels based upon number of basic words used therein. There is also a teacher's manual for each level. All of the titles are still available from the publisher for about $5 each retail. The number to call for mail order purchases is (201)767-5937. Almost all of the issues have new covers taken from some interior art panel. Here is a list of the series by Regents ident. no. and the Classics Ill. counterpart:

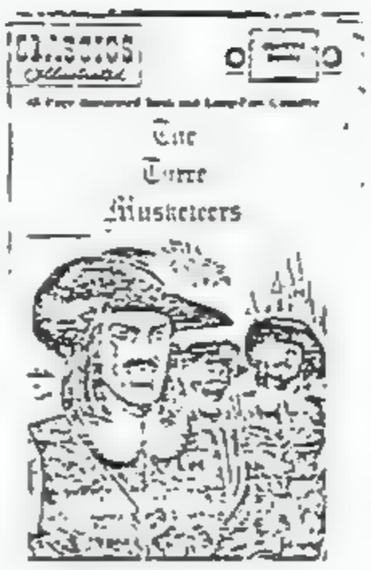
16770(CI#24-A2)	35788(CI#84)	58627(CI#5-A2)	78193(CI#10-A2)
18333(CI#3-A2)	37153(CI#16)	60067(CI#30)	79679(CI#85)
21668(CI#13-A2)	44460(CI#19-A2)	68405(CI#23-A1)	92046(CI#1-A2)
32224(CI#21)	44808(CI#18-A2)	70302(CI#29)	93062(CI#64)
33051(CI#26)	52395(CI#4-A2)	78192(CI#7-A2)	93512(CI#25)

BIBLE



REGENTS

GOLDEN



CASSETTE

CLASSICS ILLUSTRATED - YEAR OF DISCOVERY by Dan Malan

You probably saw the recent CBG news article about the discovery of 140 original manuscript files of CLASSIC COMICS / CLASSICS ILLUSTRATED, dating from 1941-1959. That discovery was the Mt. Everest of a mountain range of new Classics discoveries in recent months. Before we get into all the juicy details about the manuscripts, allow me to digress and give a brief summary of the full scope of recent Classics discoveries.

Two years ago I left a corporate legal position to work full-time on research on foreign Classics. Some collectors knew that there were many new foreign titles and covers, but no one had the time to research and organize the information. A few months later I started the Worldwide Classics Newsletter, and in less than 18 months we already have hundreds of subscribers from 18 different countries. In that time I have traveled to 30 states, visiting collectors and conventions. What has overwhelmed me is the wealth of newly discovered information about rare U.S. and foreign Classics and related series.

Many new U.S. Classics editions/variations have been discovered, most of which are listed in the 1988 Overstreet Comic Book Price Guide. We also determined that several editions which have been listed for many years never actually existed. Those will be corrected in the 1989 guide. Nonexistent editions include 7(60), 8(14), 16(64), 22(62) and 50(114).

But the vast majority of new information is about non-series U.S. items and foreign Classics. This resulted in the new price guide section Classics Non-Series Items. New foreign information is featured in the Worlwide Classics Newsletter. Here is a list of U.S. non-series items, newly discovered or listed for the first time:

- 1947-48 Sunday Newspaper Sections (very rare). These 14 titles each contain 16 pages not in the comic-book version.
- 1968-76 Twin Circle Newspaper Sections. Over 100 titles (scarce)
- 1943-50 New variations of the Classic Comic Gift Boxes (rare)
- 1950-52 Five Classics Christmas Boxes (very rare).
- 1942 Double Comics containing CC#1(O) (very rare)
- 1943 American Theatre Giveaway containing CC#8(O) (very rare)
- 1952 George Daynor Giveaway - all new material (very rare)
- 1953 Westinghouse Giveaway in three foreign languages (very rare)
- 1951-53 Coward Shoe Giveaways - now 15 known titles (very rare)
- 1956 Sealtest Giveaway (very rare)
- 1957 William Tell TV-Show Giveaway (sticker) (very rare)
- 1958 Pharmacy Giveaway (very rare)
- 1958 Record narrating 12 CI Juniors (very rare)
- 1958 Record narrating 4 CI Science Fiction titles (very rare)
- 1950 Set of 48 Moby Dick slides (very rare)
- various Classics promotional Posters and Display Racks.

These items are so rare that very few Classics collectors had ever seen any of them, except perhaps for the Twin Circle Newspaper editions.

Next year's price guide will also include three recent but obscure series containing Classics Illustrated b&w artwork:

- 1972 Now Age Books Illustrated (12 CI titles/art) (very rare)
- 1982 Regents Illustrated Classics (20 CI titles/art)
- 1984 Cassette Classics (6 CI titles/art) (scarce)

The 1972 series was a brief experimental contract between Twin Circle Publishing Co. and Pendulum Press that did not work out. They have to be distinguished from the common Pendulum Classics which began in 1973. The rare 1972 series has a small Classics Illustrated logo at the top of the front cover. The other two series contained illegally obtained C. I. artwork. Twin Circle got an injunction against them, but has allowed the Regents Classics to continue publishing, because they are a high-quality educational series adapted for teaching English as a second language. Of course, Twin Circle recently sold the rights to Classics Illustrated to First Comics, who will begin a major new C. I. series next year.

The wealth of new U. S. Classics information is outdone only by the vast treasure of foreign Classics. The Count of Monte Cristo should have been so enriched. The Classics Illustrated series was issued in at least 22 languages and 30 countries, with over 4,000 editions and billions of copies worldwide. The only foreign series previously researched was the Canadian series; but now a dozen years later, four additional Canadian editions have been discovered.

But the most exciting news about foreign Classics is that when the U. S. stopped issuing new titles in 1962, the joint European series kept going with new titles for many years. There were 82 new Classics titles, 26 new Juniors, eight new World Around Us, and two new Special Editions. And not only were there new joint European Classics titles, but there were also 80 new Brazilian titles, 88 new Greek History and Mythology titles, and over 50 new Greek Juniors. Altogether that is over 300 new foreign Classics titles.

There are also over 400 new foreign covers of U. S. titles. There were miniature Classics, giant-size Classics, and horizontal Classics. All the rare U. S. titles that were not reissued with a new painted cover in the U. S. can be found with new painted covers in various foreign C. I. series. For example, U. S. C. I. #43-GREAT EXPECTATIONS, can be found with three new painted covers in the British/European series, the Brazilian series, and both Greek series.

Many foreign series are very brief and rare. Those countries include Argentina, Japan, Hong Kong, Singapore (Malay), Philippines, India (at least 5 languages), Iceland, Ireland (Gaelic), and Italy.

Back in the U. S., It was recently discovered that a magazine for teachers - The Instructor - contained ads for Classics from 1944-1971. Many of these ads contained new art by premier Classics artists Henry Kiefer and Alex Blum. These ads include a list of eight Picture Progress issues to come that never came, and the set of rare Moby Dick slides.

DISCOVERY-3

A very recent new discovery is the 1968 Curtis Circulation Co. Field Manual for marketing Classics. Curtis had been the Classics distributor since 1948. In this brochure they claim that Curtis advised Gilberton to raise the Classics price from 10c to 15c in 1951. Classics did thrive in the 1950s even with the price increase, due to a steady schedule of new titles, and the introduction of painted covers and four new types of Classics series. But sales declined in the early 1960s when Gilberton stopped issuing new titles. In 1967, Twin Circle purchased Classics from Gilberton. As part of an attempted revival, Twin Circle introduced two new titles, 30 new painted covers, and stiff-cover edition Classics. But they decided to raise the price again to 25c. This ambitious Field Manual proposed to wholesalers that a publication line which had been losing sales for eight years could now increase sales with a 67% price increase. Good luck! To accomplish that they would have needed the Mafia.

Under this lofty marketing plan Classics Illustrated survived three years. The distribution plan was rather complicated, but to collectors, the most significant detail was the illustrated array of display racks. Here is a photo of the 27-pocket Wooden Floor Rack. Also included were the 2-Pocket Combination Rack, the 7-Pocket Strip Rack, the 50-Pocket Floor Rack, the Peppermint Stick Display Rack, and the #3C Carton.

And now, on to the manuscripts. As was mentioned in the news article, New Jersey dealer Phil Levine made the original discovery. Phil has quite a reputation for making major warehouse discoveries. He is not revealing his source at this time because he believes there is more to be found. When everything to be discovered is uncovered, then he will reveal the source. Apparently, the manuscript files were very disorganized. Phil called on New York Classics expert Jim Mcloughlin, who had helped Phil organize past Classics finds. Jim spent a major amount of time trying to get all the material into the correct files, and then making a list of material contained therein. That list of information was presented to various Classics collectors in late July and offered for sale as a lot, and in early August Terry Malone of Detroit purchased the lot for an amount of cash in excess of $5,000, plus a coin collection worth some thousands more. The parties do not want the exact amount revealed.

Terry then called me and asked me to do the comprehensive research and analysis of the files. After spending the summer touring the country visiting collectors and promoting Classics at conventions (traveling in an unair-conditioned vehicle), I reached home still breathing, slept about 95 hours, and flew off to Detroit. I spent several delightful days with Terry and his family. Terry has seven children, all with red hair, even though neither Terry nor his wife Diane are red-headed. Explain that one to me! Anyway, back to Classics. Classics collectors are known to have a voracious appetite for new information about their hobby. This discovery should keep them well-fed for some time to come. Most of these details should be of interest even to the Classically uninitiated.

The first thing that these manuscript files reveal is the source of the Classics Illustrated titles. There are references to a series of hardback books called "Great Illustrated Classics," published by Dodd,

Mead & Co. Preliminary research into this series indicates that it was an extensive series of classical literature dating at least from the 1930s-1960s. They do contain a list of the titles currently available. A 1950 GIC list includes about 70% of the first 80 Classics Illustrated titles. It concludes by stating "Other volumes to follow." I have not been able to find any complete list. I would appreciate anyone who could provide any more information about that series of books. The one volume I was able to locate had less than ten illustrations.

The award for source oddity would go to the 1953 CI#105, FROM THE EARTH TO THE MOON, adapted from an LP record by W. Schwann, Cambridge. It would be great if anyone could locate that record. Gilberton had a reputation for being both frugal and thorough in their operation. Both of those reputations are borne out by these files. There are numerous notes concerning what branch of the public library the books used for the adaptations were obtained from. Then there are notes telling the artist to get the book out again for descriptions and illustrations. Dates in the files reveal that it took about a year to prepare a C. I. title for publication. The interaction between the adapter, editor, and artist reveal the emphasis on detail accuracy. Here is a note from #28 MICHAEL STROGOFF, issued June, 1946: "The most authentic illustations--for costume-scenery and detail, are to be found in Michel Strogoff, Moscou Irkutsk. Par Jules Verne. Published by J. Hetzel. Paris 1876."

We are used to artists getting all the glory, and perhaps those who write original scripts. But with Classics Illustrated the unsung heroes are the adapters. Think of how much time and effort it would take to go from a 600-page novel to a 48-page comic book, complete with notes to the artist, not to mention surviving the editor's cruel pen. Quite a few adaptations were rejected completely, and ALL adaptations were heavily edited and revised. The two "heavies" they had to deal with were editors Harry Adler from the early 1940s to the early 1950s, and Roberta Strauss from then on. The editing procedure took its toll on adapters. Only a handful did more than two or three adaptations. The only early adapter to do several books was Evelyn Goodman. By the 1950s there was a small group of "regulars" - Harry Miller (Glickman), Sam Willinsky, Kenneth Fitch, and John O'Rourke. They accounted for over 40 titles.

One other adapter who bears mention is Lorenz Graham. Lorenz adapted #125-THE OX-BOW INCIDENT, #128-MACBETH, #133-THE TIME MACHINE, and the first two 96-page Special Editions, JESUS and THE TEN COMMANDMENTS. He won the Thomas Alva Edison Award for THE TEN COMMANDMENTS. The inside back cover of JESUS has a small bio feature on Lorenz, the only such feature ever by Gilberton on an adapter. Lorenz was a black man, born in 1903. He was a minister, a missionary to Liberia for many years, a writer, and a civil-rights activist. After his brief stint with C. I. in the mid-fifties, he wrote many books about the black migration to the north. He is still alive and active at the age of 85. I recently did some research on Lorenz for the Dictionary of Literary Biography, Vol. 76, due out this fall.

Some of the more interesting personal notes about adapters concern female writers. Many adapters were not from "comic book" backgrounds, and some of the female adapters reacted to the violence in comics and in the original novels. A note to the editor:

> I don't know what your policy is about describing tortures... when the books go out to children, but I have left the story exactly as is.

Another note to an artist from a female adapter:

> There are many, many battle scenes in this book. Make them exciting, but never bloody. No one is ever visibly killed.

But one of the most fascinating items in any of the files was this note from the female adapter of the 1956 title #131-THE COVERED WAGON, to the editor, Roberta Strauss. Is it just me, or was this adapter extremely biased against men? I have added some emphasis to particular phrases:

> I couldn't cut out any more of the DREADFUL LOVE STORY - you will notice I omitted the EVEN MORE DREADFUL Bridger one entirely - because it's the only reason for the necessary separation of the two wagon trains. If you don't care about maintaining ANY RECOGNIZABLE RELATION TO THE BOOK here, however, I COULD INVENT a better one by building up Wingate's part and making the conflict between the two good men sharper and more consistent. We can then - we could, in any case if there's too much incident - cut Woodhull's quicksand business. In fact, I'd be happy to let YOUR CONSCIENCE be my guide in this matter if you'd like to have Woodhull KILLED OFF by the Indians, and SERVE HIM RIGHT. Then we'd either have to let Molly SEND Bannion to California because she feels guilty about her fickleness and LACK OF MOURNING, or we'd have to go the whole hog and let him side with Wingate on Oregon vs. California at Fort Hall, which would win Wingate's respect for him and let Molly accept him right away. Of course, that would also CUT OUT THE WEDDING BUSINESS and perhaps the Indian attack in the next paragraph. The wound could be omitted as well, or transferred to one of the other Indian attacks.

But she is also very critical of herself. She is quick to apologize for her "abominable" writing and "abominable" typing, and adds this p.s.:

> I very stupidly haven't made a carbon of this note, so please keep it with the script if you like any of the possibilities I've suggested for doing away with more of the love story.

But there is one other fascinating tale to tell. Most of the script for #25-TWO YEARS BEFORE THE MAST was torn into little pieces and then literally glued back together using backing pages. It appears that the adapter became upset and tore it up. I do not know if she was upset at the artist or the editor or what, but I do know that we do not see her

name on anything after this. Attached to the torn-up script was this hand-written note:

> I warned you'se --- This...ahem...this potpourri is the script from which resulted a damn fine looking book. It is not in order beyond a certain point...putting it in order is a challenge for Einstein (as are most scripts after a staff artist gets through with 'em)...Free-lance men seem to be a little more fearful of editors...
>
> I would gladly attempt to assemble it for you but would need the original artwork by my side for reference. Being present when the job is checked will do away with any snag.
>
> (I know...where's the carbon...there ain't...I have an obsession again' 'em)

What is strange about that note is that Gilberton did not have "staff" artists. The artists for #25 were Robert Webb and David Heames. This was their first Gilberton art, and they only did a couple other titles.

These files give us an enormous amount of information about how the titles were developed. Most of the files have the original draft of the script all marked up, The revised script with a few more notes on it, plus drafts of various filler articles. There is also a Canadian file, showing the development of those new Canadian filler articles. There are many items which did not make it into the comics. Let us now jog through the files numerically, stopping to glance at the various file highlights.

Most of the early files are brittle, flaky, and delicate. It is a trick just holding them together. Also, a few of the early files are missing. The earliest missing files are of nos. 1, 4, 5, 7 & 9. Actually, the original file for #13 is also missing, but what is in the file is the script for the A2 version from 1953, the earliest A2 edition. It is the only A2 script in any of these files. We hope that the other A2 scripts, as well as those early missing scripts, as well as the scripts for titles #151 on, can all be located.

The first file with any oddity is #11-DON QUIXOTE which contains, for some unknown reason, an additional script in Spanish. One of the early highlights is the file for #20-CORSICAN BROTHERS, which includes a set of 40 b&w glossies from the 1941 film starring Douglas Fairbanks Jr. In the file for #23-OLIVER TWIST (the first Iger Shop title) we find the first rejections. The original cover concept was the scene where Fagin is teaching Oliver how to steal handkerchiefs. It was used on the bottom panel of page nine. The original splash page concept was the now-famous scene where Oliver is asking for more gruel. It became panel four on page four, and was also used on the painted cover edition. The first rejected filler story is also in this file - The Gibralter of the Burma Road. In 1969 that WWII story became a title in the European C.I. series.

The file for #26-FRANKENSTEIN is chock-full of new information. C.I. collectors have always wondered why the original of #26 had only 48 pgs., when all the titles around it had 56 pgs. This file has the answer. It

appears that several pages were rejected by the editor from the story and filler articles, and not replaced. The original story script called for a storyline 50 comic book pages in length. The most significant of the deleted pages was a large map of Europe and North Africa showing Frankenstein's wanderings, which was going to be the beginning of the story. But the editor did not like it and suggested instead that the map be divided into little squares and used at the beginning of each chapter, with an overlay of the initial capital letter on that page. But even that idea was never used and the map was dropped completely. Also dropped was a new idea for an ongoing filler article. Originals of #14-#18 had had a coming-next ad by the Klassic Komic Kid. The new idea was a quiz called the Classic Comik Wiz. That idea went right down the toilet.

The script for #27-MARCO POLO was adapted from a combination of the non-fictional Autobiography-The Travels of Marco Polo and the fictional Messer Marco Polo by Donn Byrne. The adapter stated that this story was deserving of a great artist in the Hal Foster tradition. Instead he got Homer Fleming. Who wants to compare the two? What is most significant about this file is the filler article by Red Skelton about our G.I.s in Europe. The file contains an NBC b&w glossy of Red, plus a hand-written note from Red to the people at Gilberton:

My Dear Friends,

May I thank you for helping me say what is in my heart. May I thank Ray Ottley (spelling-?) for his writing and his friendship.

If I can help you in any way with G.I. stories I am at your service.

Always,
Pvt. Red Skelton

P.S. I am going to a General Hospital because of my health. My mail will be forwarded. So if you write care of Slabon (?) Hospital, Patrick Henry, VA, I will receive it. Red

Classics collectors have always had a major challenge understanding the length of Classic Comics/Classics Illustrated. The first 12 titles had 64 pages, nos. 13-44 had 56 pages (except #26-48pgs. & #33-64pgs.), and all titles from #45 on had 48 pages. Also, reprints of nos. 13-44 from 1948 on had pages reduced to 48 pages. Then there were newspaper editions of nos. 46-56, 68 & 75 which had 64 pages (except #53-48pgs.). Those (very rare) Sunday Funnies Newspaper Editions preceded the comic book version by 1-3 years, which then had 16 pages edited out. These manuscript files answer some old questions, and raise some new ones.

The one question we answered long ago was why #33-SHERLOCK HOLMES had 64 pages. It was originally going to be no. 9 in 1943, but problems with the Conan Doyle estate produced a four-year postponement in its publication. As this file shows, it was all ready for printing in 1943. This is the only file that contains, not a script, but photostat proofs of the entire comic book, ready for printing. Evidently, when they hit

MAP OF FRANKENSTEIN'S WANDERINGS
(PREPARED BUT NEVER USED IN #26)

COVER THAT ALMOST WAS
CAN. 41 w/HORROR COVER

RED SKELTON NBC PHOTO
w/FILLER ARTICLE #27

the snag in 1943, they just stuck these proofs in the file to await the problem resolution. Unfortunately, there are no documents about those release problems. But when those problems were resolved, they decided to change several pages. The original art had been done by Louis Zansky, but when the book was published it had a Henry Kiefer cover and splash. This file shows the original Zansky splash of page 18. It is basically the same art as the coming-next ad on the outside back cover of the original edition of #8-ARABIAN NIGHTS from 2/43. The last four pages of no. 33 were also changed. The original page 61 had a small Conan Doyle bio with an article about the Pinkerton Detective Agency and a robbery. Pages 62-63 contained the full text of Edgar Allan Poe's The Raven, plus a small poem that is so uncharacteristic of Poe that I thought I would share it with you -

TO MY MOTHER by Edgar Allan Poe

Because I feel that, in the Heavens above,
  The angels, whispering to one another,
Can find, among their burning terms of love,
  None so devotional as that of "Mother,"
Therefore by that dear name I long have called you--
  You who are more that mother unto me,
And fill my heart of hearts, where Death installed you
  In setting my Virginia's spirit free.
My mother--my own mother who died early,
  Was but the mother of myself; but you
Are mother to the one I loved so dearly,
  And thus are dearer than the mother I Knew
By that infinity with which my wife
  Was dearer to my soul and its soul-life.

The original page 64 was going to be a full-page ad for Gift Box "A" (see pg. 64 of the original edition of no. 9). In 1947 those last four pages were replaced by a new full-page bio of Conan Doyle, a Pioneers of Science filler, and a filler about a letter Lincoln wrote to a woman who had five sons killed in the Civil War.

The new page 64 article was about an organization started after WWII to give aid to Jewish children orphaned by the Nazi holocaust. The file contains correspondence with Rescue Children, Inc., and an article from the New York Herald Tribune about the Mayor of New York "adopting" an 8-year-old Polish Jewish orphan boy. Al Kanter, the founder of Classic Comics/Classics Illustrated, was a Jewish Polish immigrant himself, so you can imagine how that article must have touched him deeply. He was a very generous contributor to charities himself.

Now we return to the mystery of the extra page titles. Too bad all of them are not as easily explained as no. 33. Several manuscripts were written for 64 pages, which titles had neither newspaper editions nor a 64 page comic version. Early manuscripts written for 64-page artwork are nos. 29, 32, 34, 36, 38, 39, 42 & 44. These manuscripts are then revised down to 56-page artwork. How do we explain this? Here is one feeble attempt.

Keep in mind that the newspaper edition Classics ran at least a year ahead of their comic book counterpart. This means that when the first newspaper edition title (#46-KIDNAPPED) was being issued (3/47), the comic book series was just changing to Classics Illustrated with #35-LAST DAYS OF POMPEII. We know that Classics took at least a year to develop, so the idea for doing the 64-page newspaper editions must have come to fruition no later than early 1946, about the time the comic edition of #27 was being issued. So Gilberton just started preparing most of their titles for 64-page art, and they could then decide which to release as newspaper editions, and which to edit down to 56-page art for comics. Keep in mind that it is a hundred times easier to delete art pages than it would be to add them. So with the above titles, you have three versions: the 64-page manuscript version, the 56-page original comic version, and the 48-page comic reprint version.

Anyway, I would be glad to hear other ideas about the length of these manuscripts. Of course, it was complicated by the original comic versions dropping to 48 pages with no. 45. The original manuscript for #45-TOM BROWN'S SCHOOL DAYS was for 56-page art, and was revised down to 48 pages.

Now we come to the exciting newspaper versions. These Sunday Funnies Newspaper Editions are distinguished not only by their 64-page length, but also by the fact that they are in four weekly sections, each section beginning with a splash and a summary. Three files of newspaper titles are missing - nos. 47, 49 & 68. All the other files of nos. 46-56, 75 & 92 have the newspaper page-length, and the section summaries. The only 48-page newspaper title - #53-CHRISTMAS CAROL, can still be identified by the three section summaries. The last newspaper title was only 16 pages. It was #92-MILES STANDISH, leaving out the longer EVANGELINE. Evidently, Gilberton had a 52-week contract, and ended up with one section to fill.

One interesting tidbit is that three of the files (nos. 50, 54 & 56) give instuctions on how to reduce the 64-page newspaper version down to a 56-page comic book version, even though the comic book originals came out with 48 pages. The newspaper version of #75-LADY OF THE LAKE was a disaster. The newspaper editions had switched from a page format to a strip format. No. 75 was almost all text in verse, with art all chopped up to fit the strips - very hard to follow. Well, the manuscript is a disaster also. It is too small for newspaper length and too large for comic book length. The only way we know it is the newspaper version is because it has that tiny Sir Walter Scott bio, and because it includes a small typeset note: "Man in the Iron Mask begins next week."

Evidently this newspaper expedition was unsuccessful. They never could get more than 6-8 newspapers to carry them. The contract lasted only one year, with some papers dropping out early. And try to find copies of these suckers. No one has a complete 52-section set!

But the fun does not end there. These files reveal that several more titles were prepared to be newspaper editions, if only the series had continued. Although the manuscript for #57-SONG OF HIAWATHA was for 48-

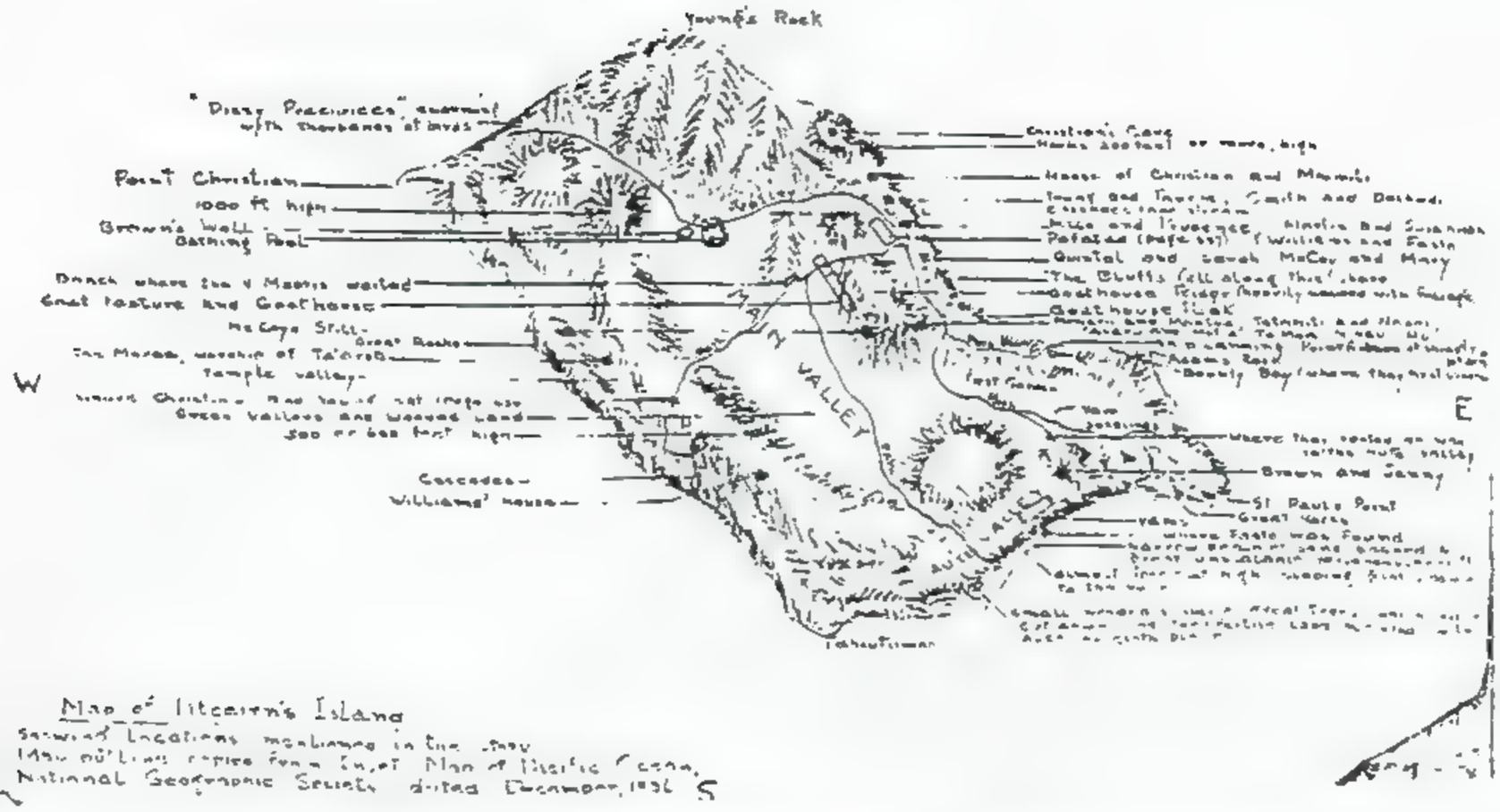
page art, it includes three splash page summaries for newspaper editions, just like no. 53. Plus there are three other titles (nos. 59, 60 & 66) with manuscripts for 64-page newspaper editions, complete with summaries. One other manuscript, #64-TREASURE ISLAND, was made for 56-page art, with a revision down to 48 pages. I am all out of ideas on that one.

After this point the files become more standard, as Gilberton seems to have settled into a successful series formula. Many of the files do contain original art for the filler articles, mostly done by Kiefer. But many of the files still contain highlights and oddities. The file for #79-CYRANO DE BERGERAC contains an original script never used. There is no notation as to why it was rejected, but is it possible they decided to adapt the movie rather than the book? The file contains a newspaper article reviewing the movie, starring Jose Ferrer, which article was printed on the inside front cover of the original C. I. edition.

Other highlights include the file for #80-WHITE FANG, containing a pre-1916 autographed British photo-booklet with a biography and catalog of the works of a still-living Jack London. The file for #83-JUNGLE BOOK (1951) contains an early (1944?) rejected script by Georgina Campbell. Classics as early as 1943 listed that story as a "coming title." Also, Campbell's last adaptation was 1945 (#23). The second script was also done earlier, as it was for 56-page art. An additional eight-page story - RIKKI TIKKI TAVI - was deleted from the published comic book edition.

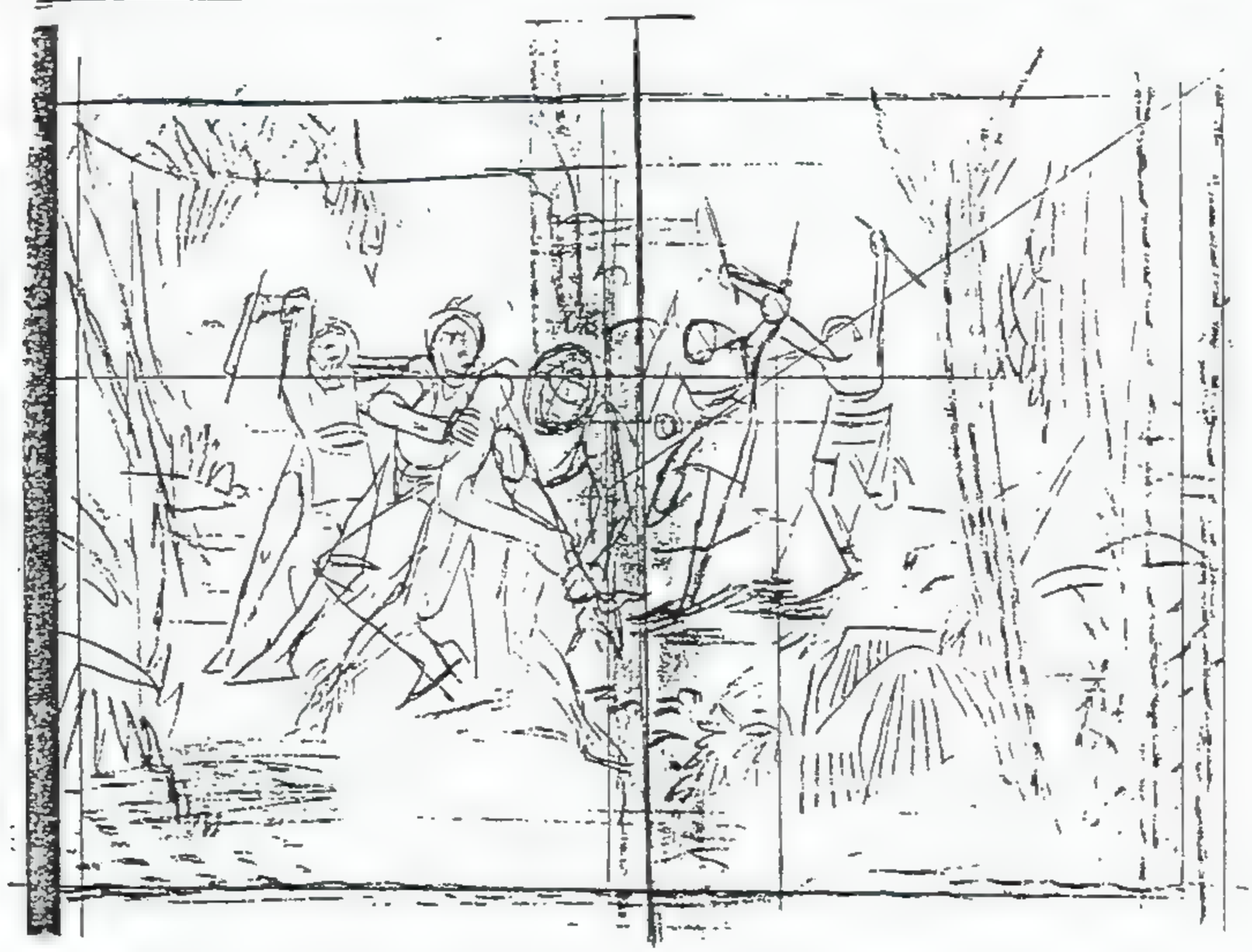
The file for #84-THE GOLD BUG is a thriller. It marks the only time I can find that not only scripts but stories themselves were rejected. No. 84 was originally going to be entitled THREE ADVENTURE THRILLERS, similar to the format used for nos. 21 & 40. No. 84 was originally going to include the stories - THE BLACK CAT and THE MASQUE OF THE RED DEATH. When the scripts were presented to the editor, the scripts and even the stories were rejected with the notes "too horrific" and "no good." Keep in mind that Classics had moved out of their "horror" stage, the last "horror" title being four years earlier, not to mention the elimination of four "horror" covers. If these two scripts had been presented several years earlier, they might have been accepted, but not in 1951. But the script for THE BLACK CAT was quite gruesome, vividly describing cutting the cat's eye out with a pen knife, and later hanging it. So those two stories were replaced by THE TELL-TALE HEART and THE CASK OF AMONTILLADO, which are also "horror" stories, but did not contain that much graphic violence. MASQUE OF THE RED DEATH did become a Movie Classic in 1964.

There were at least two Classics adapted from books with artwork by N. C. Wyeth. No. 102-THE WHITE COMPANY was adapted from the book by David McKay Co., Philadelphia (no date listed), and #109-PITCAIRN'S ISLAND was adapted from THE BOUNTRY TRILOGY, Little Brown & Co., 1943 edition. The #109 file also contains a fascinating double-page drawing of a map of Pitcairn's Island from a 1936 National Geographic Magazine, filled in with descriptions of where all the events of the story took place. But That map was never used in the comic book. There was also a preliminary sketch of the double-splash scene on pages 24-25.



Map of Pitcairn's Island
Several locations mentioned in the story
Map outline copied from Inset Map of Pacific Ocean,
National Geographic Society dated December, 1936

MAP OF PITCAIRN'S ISLAND (PREPARED BUT NEVER USED IN C. I. #109)



PRELIMINARY SKETCH OF DOUBLE SPLASH USED IN C. I. #109

DISCOVERY-13

The file for #118-ROB ROY contains a nifty tidbit. On the back of the last page of the script were drawn two nudes. Someone attempted to white-out the offending sketch, but it can still be clearly scene by holding it up to the light. Another script that was rejected was the original script for #130-CAESAR'S CONQUEST. The editor gave two typed pages of detailed criticism about it. Here is the summary paragraph:

> The telling of the story lacks cohesion and coherence. It also lacks interest, meaning, reason and logic. At practically no point do we know who is doing what and why. And if we did know, we wouldn't care anyway, because no character or situation is allowed to develop fully enough to make it interesting.

Some items in file #132-THE DARK FRIGATE really do substantiate the reputation Gilberton had for detail thoroughness. At the end of the book there is a British admiralty mutiny trial dating from the 17th century. The Gilberton staff could not find any information about the appearance of such a trial, so the editor wrote to the National Maritime Museum in Greenwich, England for help. Even more amazingly, the museum wrote back right away, providing them with some obscure reference information.

But the prize for detail scrutiny has to go to the file for the 1956 C.I. #133-THE TIME MACHINE. In 1960, a boy wrote to Gilberton to inform them that part of a drawing of a futuristic building on the bottom panel of pg. 9 was copied in a 1958 comic, COSMO THE MERRY MARTIAN no. 1, on the right side of the first panel on pg. 1. He mentioned that they disguised it by using a mirror image and changing the colors. He even enclosed the 1" square from the comic. They sent him a polite letter basically telling him they had much more important things to worry about, and if he was so concerned about it, why didn't he write to the other publisher.

Another file where they made a major effort to ensure thoroughness was #142-ABRAHAM LINCOLN. This biography was scrutinized so thoroughly that the adapter had to make a list of the hair color of every character in the comic. The file contains a series of correspondence between the Gilberton editor and a history professor at Columbia University. His critique of the adaptation and the preliminary art is amazingly detailed, but probably the most interesting note is this one about Lincoln himself:

> One difficulty which I am not certain you could handle is your presentation of Lincoln as the Great Emancipator. His attitude on the subject was throughout ambiguous. As late as 1864 he was still thinking that the only solution of the race problem was the expatriation of the negro to other climes. In the Lincoln-Douglas debates he took diametrically opposite stands. At one point, at Chicago, July 10, 1958, he denied the inferiority of the negro. At another, Charleston, Ill., Sept. 18, 1958, he came out for white supremacy. However, for a young audience, I presume that the time for such complications must await a future time. It conforms to the Lincoln myth and has as such validity.

Without meaning to belabor the point, the word "emancipator" means "one who frees from bondage." The fact that Lincoln was willing to fight the Civil War to free the black slaves can hardly be called "ambiguous" or a "myth." Can you deny that Lincoln was radically pro-black for his time? Was he anti-black to think they would want to return to their homeland?

As we mentioned before, #148-THE BUCCANEER was adapted directly from the Yul Brenner, Charlton Heston Paramount movie. The file contains the complete, original 189-page Paramount movie script. It was such an early script that only a handful of the names of the cast of characters are typed in. A few others are hand-written in, but most are missing. The script was dated Jan. 9, 1958 and C. I. #148 came out 1/59. Can someone tell me when the movie was released?

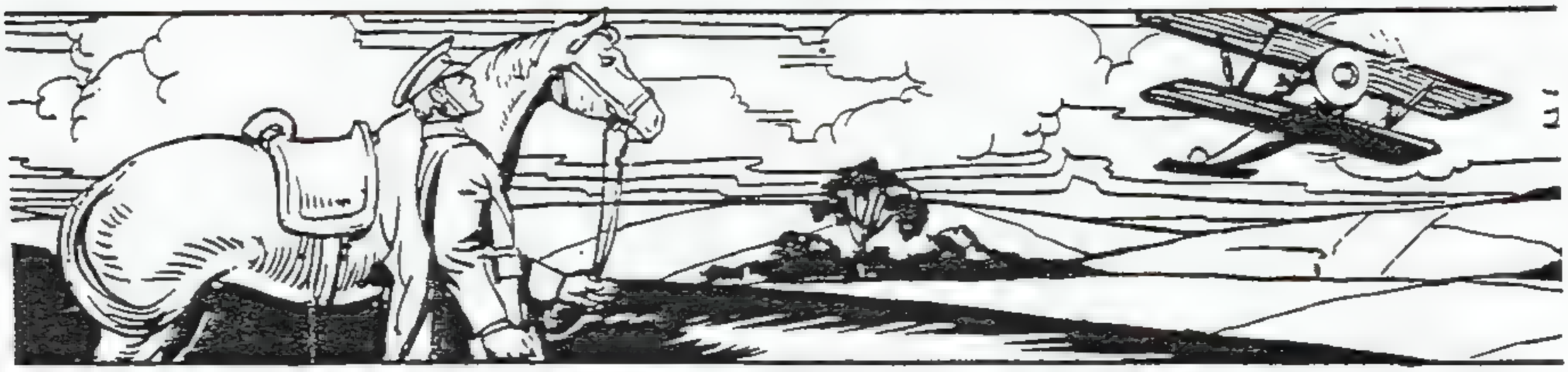
That brings us to the big bonus file, the Canadian series. For those unfamiliar with the Canadian series, it only goes up to #74, and has the same title numbering as the U. S. series. The Canadian file contains full color proofs of nos. 39 & 71, and b&w proofs of nos. 37, 39-42, 70, 71, 73 & 74. The most significant item is the b&w proof of #41-TWENTY YEARS AFTER. It is the original U. S. "horror" cover, not the LDC2 cover which did actually appear on the Canadian edition.

But this file contains a wealth of new information about Canadian filler articles. The Canadian series ran from 2/48 to 2/51. The last two years of the series there were filler articles on the inside covers. Unfortunately, this file only contained the last six months of fillers. But that is the crucial portion, because that means it also includes the additional filler articles prepared for titles that were never issued. The Canadian series ended abruptly, because of a change in Canadian law, repealing the previous law which stated that publications distributed in Canada must be printed in Canada.

In most cases each filler article file contained the original and revised script, a proof of the typeset copy, and the original art. The first descovery was that the new Canadian filler articles were not done in Canada. They were prepared in New York with writing by John O'Rourke and art by Henry Kiefer. Gilberton wrote to the Canadian government for the catalogue listings of all articles available about the history and culture of Canada. From those lists they selected articles, and then had O'Rourke adapt them for one or two page fillers. From there the procedure was the same as for U. S. filler articles.

Some of these Canadian filler article files contain additional original art that was never used. But the most precious items are the new fillers that were never used, complete with typeset proofs and original art, all by Kiefer. Here are the five new fillers:

-ISAAC BROCK, The Man Who Saved Canada from Invasion by the Americans
-MARQUIS DE MONTCALM, Canada's Greatest French General
-GENERAL WOLFE, Who Added Canada to the British Empire
-THE ALASKA HIGHWAY, The World's Greatest Road
-"BILLY" BISHOP, Canada's Greatest Flying Ace



UNPUBLISHED ORIGINAL ART FROM CANADIAN FILLER ARTICLES

Alan Bloebaum, 3806 High Meadow Dr., San Angelo, TX 76904. SEEKING: US Newspaper Editions; British: #53-PC, Hardbound Deluxe, Classics in Pictures; JRS/SPCLS/WAU: non-U.S. stories/covers; Toppers in Strip not in King Classics; Early Greek; Brazilian; Mexican; Italian; Filipino.

Brian Bohnett, 1003 Williams St., Williamston, MI 48895. SEEKING: U.S. #60-PC2, Giants, Gift Boxes, Picture Parade/Progress, Dutch Moe Mee (with Tarzan insert). Primary interest: TARZAN/Edgar Rice Burroughs.

Joseph Eckrich, 7793 Keswick Pl., St.Louis, MO 63119 (314)961-0474. SEEKING: anything concerning SHERLOCK HOLMES, U.S. & foreign books, collectibles, comics, advertising, C.I. (U.S. 21,33,102 & 110).

Fandom Directory, 7761 Asterella Ct., Springfield, VA 22152-3133 (703) 644-7353/4, Harry Hopkins, Editor. FD#10 now available $10.95/$1.50 shipping. Excellent reference for sources of foreign Classics. Need more (free) listings of Classics collectors. Write with address, phone, and types of comics or other collectibles you are interested in.

Tom Fisher, McCrillis Rd., Nottingham, NH 03290. THE CLASSICS INDEX: comic size/shape comprehensive subject index of all stories/poems/ fillers in US Classic Comics/Illustrated, Juniors, Specials & WAU. Front/back covers: high-quality full-color reproductions of U.S. #s1 & 169. Every CI collector should have this index. $10.95/$1.00 shipping.

Philip Gaudino, 8419 106th St., Richmond Hill, NY 11418. (718)847-6850. Extensive SELLING list of U.S. & foreign Classics, Famous Authors, Juniors, Specials, World Around Us, & Marvel Classics.

Golden Age Express, 211 W.92nd St., Box 33, New York, NY 10025. (212) 769-9570, Arnie Koch, Manager. SELLING: hundreds of Classics available.

John Haufe, Box 292523, Kettering, OH 45429. SELLING: Full-Color Peter Pan Classics @ $3.00, Deluxe Marvel Classics (new covers w/cassette tapes) @ $9.00, plus postage. Full run-CI fanzines available to xerox.

Klaas de Krijger, Pb.406, 1970 AK IJmuiden, Holland, Europe. FOR SALE: Dutch Classics, Juniors, Star Logo, Specials, WAU, & related series.

Alan Levine, Box 1577, Bloomfield, NJ 07003. SELLING: Classics & other old & new comics, including the 100,000+ volume E. Nelson Bridwell collection, plus giveaways, artwork, etc. Have foreign Classics and related series: British, Greek, Mexican & Filipino.

Phil Levine, Box 246, 3 Bridges, NJ 08887. BUYING large collections of U.S./foreign Classics/related series. Selling INSTRUCTOR magazines.

Bob Levy, 2456 E.18th St., Brooklyn, NY 11236. SELLING: large selection U.S. Classic Comics/Illust. New list of (O)s, (R)s, Juniors, Specials, WAU, art, more! Send SASE. Also seeking to buy Classics.

Dan Malan, 7519 Lindbergh Dr., St. Louis, MO 63117 (314)781-2319. paying TRIPLE guide: GPC Little Women/Heidi; SEEKING: Stamp Comics#8, 1972 NABI w/CI art, MEXICAN CI. 1000s of U.S. & foreign CI for sale.

Terry Malone, 4446 Apple Valley Ln., West Bloomfield, MI 48033 (313) 851-9268. SEEKING: 5(18/20) 6(152) 26(62). Giveaways, Boxes, etc.

DeWayn Marzagalli, 1873 Washington Ave, Portland, ME 04103. SEEKING: ET Battle for Jerusalem, Aust. horizontal B&W Sherlock Holmes.

Jim McLoughlin, 28 Mercury Ave., East Patchogue, NY 11772. JUNIORS! info still needed, esp. 15c HRN 576 dates. Please check! BUYING Jrs. strict FN+, (HRN 576s-list date) NO dots connected, pictures crayoned in, writing on cover, subscription or diagonal front cover creases.

Svend Mondrup, TRanegardsvej 27, 2900 Hellerup, Denmark. For SALE: (+ shipping) Danish Comic Book Price Guide (Hardbound) $15. Danish C.I. (@ $2, ave. FN) ()=U.S.#: 70(94) 77(146) 81(24) 85(148) 87(149) 94(150) 103(98) 105(28) 106(70) 107(32) 108(156) 111(93) 112(157) 116(158) 117(11) 118(31) 130(56) 141(38) 142(109) 143(75) 154(76).

Roger Morrison, 48 Balmoral Rd., Mortdale Hts., NSW, 2223, Australia. Various Australian Classics for sale.

Adrie Nooij, Zeeweg 165a, 1971 HB IJmuiden, Holland, Europe. Seeking to correspond/trade with CI collectors-U.S. & other foreign countries. For SALE or TRADE almost every Dutch Classics publication every issued.

Marty Pahls, 2703A McAllister, San Francisco CA 94118. Artist/Writer - Aircel (Splinters/Samurai Comics) Seeking ART-Henry C.Kiefer & August M. Froehlich, from all pubs.: REAL LIFE, IT REALLY HAPPENED, TRUE, JUNGLE, HEROIC; Fiction Hs., Enwil, DS, Pines; Iger, Jacquet, Baily Shops, etc.

Mitchell Perkins, P.O.Box 6834, Towson, MD 21204. SEEKING EurT: Search for Grail & Silent Wilds; + German Lord of Rings, Sigurd; Filipino CI.

Roy Von Puckett, 424 Walnut, Emmett ID 83617. SELLING US/foreign CI.

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Rich Rostel, 4316 Taggert Dr., Louisville, KY 40207. SEEKING:both Robin Hood Giveaways; any Coward Shoe Eds.; Picture Progress-Vol.1/#5. News in Review-1953, Vol.1/#8. Paul Revere; British Juniors: Star Child, Potmaker General, The Fish Prince, & The Giant's Golden Soup.

Keith Savage, 46, Barons Close, Halesworth, Suffolk, England IP19 8EJ. SEEKING U.S., British & Aust. C.I., Juniors, Specials, WAU, + Picture Stories from the Bible, Classics in Pictures, Marvel Classics, Movie Classics, & Irish Classics (by Mercier Press). List HRN & cover price.

Mike Sawyer, 610 Walnut Hills Dr., Chillicothe, OH 45601. SEEKING: Can. 8 & 13(LDC); Brit. The Gold Bug(A2/C2); DD#9: Cptn. Cook/Young Carthagian

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Calvin Slobodian, 859-4th Avenue, Rivers, Manitoba, Canada R0K 1X0. For SALE: World's largest selection of C.I., Juniors, Specials, WAU, plus Engraver's Proof Prints & C.I. cardboard stands, + large selection of golden/silver age, Dell, Marvel, newspaper pages, Conan original art & Big Little Books. Send $1.00 for catalogue. (204)328-7846.

Mike Strauss, 26 Madera Ave., San Carlos, CA 94070 (415)591-6482. BUYING/SELLING/TRADING: U.S., Canadian, and British Classics.

Ray True, Box 784, Libertyville, IL 60048. For SALE: originals of the CLASSICS COLLECTORS CLUB NEWSLETTER 1-5 (1972-75). Full set - $10.00.

L. P. Williams, Jr., P.O. Box 4003, Winston-Salem, NC 27115-4003. SEEKING: Early Greek #105-Alexander The Great, #222-Justinianus, #265-Achilles, #284-King Minos, #317-Alcibiades. Will purchase or trade for Classics, movie adaptations & misc. collectibles.

Bill Wolf, 1428 Brook Ave., Allentown, PA 18103. BUY/SELL: US/foreign CI

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